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# POLITE AND SOCIAL DANCES

## A COLLECTION OF HISTORIC DANCES, SPANISH, ITALIAN, FRENCH, ENGLISH, GERMAN, AMERICAN

With Historical Sketches, Descriptions of the Dances and Instructions for Their Performance

COMPILED AND EDITED BY
MARI RUEF HOFER

301729
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# Polite and Social Dances

## EARLY POLITE AND SOCIAL DANCES


| | | Page |
|---|---|---|
| March des Rois | *Lully* | 3 |
| Pavane Ancient Song Form | *Arbeau's Orchesographie* | 5 |
| Pavane | *French* | 6 |
| Pavane Favorite de Louis XIV | *Brisson* | 7 |
| Pavane Italienne XVI Cent | *Old Italian* | 9 |
| Pavane The Earl of Salisbury | *Wm. Byrde* | 10 |
| Allemande | *Joh. Mattheson* | 11 |
| Allemande | *Arr. Couperin* | 13 |
| Pazzamezzo XVI Cent | *Old Italian* | 14 |
| Sarabande | *Handel* | 15 |
| Tambourine | *Martini* | 16 |
| Passepieds | *Andre Campra* | 17 |
| Sicilian | *Reinecke* | 18 |
| Chelsea Reach | *Old English* | 20 |
| Le Grande Père | *Old German* | 21 |
| Menuet d'Exaudet | *Exaudet* | 23 |
| Menuet de la Cour | *Coote* | 25 |
| Menuet du Dauphine | | 27 |
| Menuet | *Boccherini* | 29 |
| Minuet Don Juan | *Mozart* | 31 |
| Gavotte de Vestris | *de Vestris* | 33 |
| Gavotte | *Lully* | 35 |
| Gavotte Favorite de Marie Antoinette | *Neustedt* | 37 |
| Gavotte and Musette | *Bach* | 38 |
| Bourree | *Bach* | 39 |
| Polonaise | *Bach* | 39 |
| Princess Polonaise | *Leutner* | 40 |


## LATER FIGURE DANCES


Sir Roger de Coverly ..... *Colonial Airs* 43

Cavalier and Lady
British Grenadiers
Country Dance
The Girl I Left Behind Me
White Cockade
Washington Quickstep
The Rout
We Won't Go Home Till Morning

Moran's Cotillion ..... *arr. by M. Charmande* 48

Evalina
Margaret
Lavinia
Louise
Juliet
Claire

Lancers Quadrille ..... *Dodworth* 54

Introduction
Les Lignes
Les Moulinets
Les Visites
Les Lanciers

American Quadrille ..... *Popular Songs* 60

A Life on the Ocean Wave
Little Brown Jug
Nancy Lee
The Minstrel Boy
Dixie

Le Tempete Originale ..... *Country Dance* 64
La Boulanger ..... 64
La Carillon de Dunkerque ..... *Ancient Branle* 65
Garcon Volange ..... *French Country Dance* 66


## AMERICAN DANCES


| | | |
|---|---|---|
| Spanish Dance | *Progressive Dance* | 67 |
| The Tempest | *Line Dance* | 68 |
| Devil's Dream | *Barn Dance* | 68 |
| Cicillian Circle | | 69 |
| Arkansas Traveler | *Reel* | 69 |
| Money Musk | *Barn Dance* | 70 |
| Old Dan Tucker | *Barn Dance* | 70 |
| Pop Goes the Weasel | *Song Dance* | 71 |
| Patronella | *Country Dance* | 71 |
| Captain Jinks | *Song Dance* | 72 |

# *POLITE AND SOCIAL DANCES*

## INTRODUCTION

It is not the province of this book to write a history of the dance. To assist somewhat in clearing up the mystery and vagueness surrounding the old dances and make them a little more available to the modern student, is the extent of its mission. The preparation of the pageants for the Hudson-Fulton Celebration in 1908, necessitated collecting music for the various periods of history to be represented. To illustrate seventeenth and eighteenth century scenes with modern music, seemed an absurdity. More definite knowledge concerning interpretation of the old dance directions, scattered here and there in the libraries, was also required. These and many other needs started the research which has produced this volume. In the preparation of this work, the editor wishes to acknowledge the assistance of such authorities as Zorn, Bohme, Desrat, Vullier, and later writers on the dance; also the examples of many living experts of this art, and the inspiration derived from many volumes dealing with art, history and literature, with which to corroborate the casual records available. Since their initial use, the dances and music have been tested in many pageants: July 4th, University of Virginia, 1908-9-10; Appalachian Exposition, Knoxville, Tenn., 1910; History of California, University of California, Berkeley, 1911; Canadian History, Toronto, 1913; History of Oklahoma, S. S. Normal, Edmund, 1914; Peace Pageant, Chicago, 1915; Woman in the Building of Nations, Panama Exposition, 1915; and on many other occasions.

### Comment

In our day dancing is a factor to be reckoned with. Its revival uncontrolled by knowledge of its history or standards of good taste, has resulted in a mixture of good and bad features, resulting in a temporary indulgence of the sensuous at the expense of the intellectual and aesthetic qualities of the dance. The close connection between present-day social reform and good form is leading us to search into the recreational interests of the people, only to find therein most vital analogies to the moral life. The history of the dance is a history of social expression of all times and of all classes of men, and as such should hold some place in education.

The Playground Movement is helping to establish a normal social attitude toward the subject; but even here we lack balance and standardization. A merely technical basis for teaching this most human of arts is entirely false. Invariably a dance is performed by the folk long before it is written down. A native dancer can jig and reel for you perfectly, but can seldom tell you how he does it. If you have the wit to catch his step it is yours for the having. The new use of the dance should combine the genius and invention of the people with the polish and perfection of its art values. A study of the old forms with their careful balance of sentiment, their restraint and good manners, refined and beautified by wholesome musical accompaniment, will aid us in finding the higher meaning of this revived art. It is the hope of the editor that this meager sketch may emphasize a sense of the social implications and amenities of the dance, thereby encouraging and furthering happy intercourse among young people.

# HISTORIC SKETCH

## *"Dancing is silent poetry."*—Simonides

### Dances of the Ancients

EGYPTIAN.—The fragmentary remains of the ancient dances all point to their being religious and ceremonial, performed as acts of worship. The Astronomic dances of Egypt were expressed in mystical, circular measure or in cubic form—from east to west and west to east, sunwise rhythmic advances and retrogressions—corresponding to the celestial motions of the planets. These sacred rounds, danced on the mother soil of Egypt, under "bright sidereal stars," established our first dance forms. Later pictorial records show a tendency towards the expression of human passions in popular life. From its first function in accompanying serious religious rites or representing the fury of warfare, Egyptian dancing passed on to depicting the gaiety of pastoral sports, the dignity and graces of society, the splendors of the festival, the languors of love, or the sorrows of the funeral train.

HEBREW.—The Hebrews inherited their Hieratic dances from Egypt and we find traces of ceremonial and processional dances thruout the Old Testament —*e.g.,* Miriam at the Red Sea, Jephthah's Daughter, David before the Ark, which are examples of triumphal and laudatory dancing. They also danced, in honor of spring and harvest, and important social ceremonies, often borrowing motives from Oriental and other unregenerate environment. In the later Jehovah or One God worship of the Hebrews, the sidereal strophe and antistrophe became the antiphonals of the Psalms, in which the "hills skipped like rams, and the mountains clapped their hands, and danced together." The Hebrews have few Folk Dances because their art expression was all of a highly intellectual order and devoted to the service of religion.

GREEK.—Dancing came to its full flower in the civilization of the Greeks. Their development of the subject included all the types practiced before the Grecian era, while the magic of Hellenic skies, combined with great resource of mythical lore, led their joyous spirits to expand into myriad expressive motor forms. A few prominent classes of Greek dances are cited.

The *Hyporchema* retained all the Egyptian characteristics and was preëminently religious. Aided by choral accompaniment, this primitive song in action depicted in measured and symbolic gesture the images of heroic verse. These dignified and elevated performances rehearsed the deeds of the Gods and were solemnized around altar or statue. Hymns were sung in three parts—strophe, turning from east to west; antistrophe, from west to east; epode or end of song, in front of the altar—a Pindaric Ode in action.

The *Emmeleia* set forth grace, majesty and strength, and, according to Plato, "showed the gravity and nobility of sentiment which a mortal should hold when he invokes the Gods." These dances were performed without the support of music and produced a deep impression on spectators.

The *Gymnopoedia* was danced by young men in the Festival of Apollo, and displayed the vigorous bodily movements, agility, suppleness and strength typifying the actions of victorious youth. Our gymnastic dancing is probably drawn from this group, as the name signifies. These dances usually preceded the Pyrrhic dances, which were warlike portrayals of attack or feintings with spear and shield.

*Pyrrhic* and *Memphitic* dances were military pantomimes, sometimes performed at funerals, and picturing the valiant deeds of the deceased. Pyrrhus thus danced at the funeral of his father Achilles, describing his valor. The Amazons of Argos, Arcadia and Sparta indulged in this dance with ardor. According to Plato, this dance consisted of such bodily movements as avoided blows and missiles by springing to one side, leaping backward, stooping, movements illustrative of shooting arrows or of throwing spears.

The *Geranos* is variously interpreted, sometimes as an archaic religious dance; sometimes as a pastoral dance celebrating the return of the crane in the springtime, showing its flight and other movements. The Geranos was also supposed to figure the endless

windings and turnings of Theseus in his efforts to free himself from the Labyrinth. From this in turn probably emanated the *Labyrinthian dance,* usually performed by peasants on returning from the vineyards with their mules laden with panniers of grapes. Leaving their harvest by the wayside, they joined hands and followed a leader, who by waving a handkerchief initiated all manner of intricate figures. Later these involutions were transcribed into the ancient mosaic floors, thus permanently fixing the patterns of the maze, and producing the first Choreography, or dance-writing, known to the world. As in sculpture, the Greeks divined and perfected all the possibilities of its sister art of the dance. We show our good sense and taste when we consult its criterions, and follow its laws.

ROMAN.—It is said that the "austerity of the ancient Romans arose much more from poverty of imagination than from conviction." This was exemplified in the early deterioration of the classical arts among them. Less fortunately situated than the Greeks, geographically more in the arena of attack, they rapidly became a people of war and conquest, representing to the world of their times something of the commercial and practical aspect of our own. Much of their art was copied from the Greeks, but in later days the people of the great empire of might lost interest in things artistic and preferred to sit in the amphitheaters, watching the games of the circus, or the spectacle of fighting gladiators, or men struggling with beasts in the arena. The dance was relegated mostly to professionals, who thus entertained their patrons' hours of ease and pleasure. With the Romans, the dance played no part in the severer training of youth, as it did with the Greeks. Stern and primitive Rome possessed but one war dance, the heroic *Bellicrepa.* However, the art of Pantomime is attributable especially to them, and the perfection of their mimes is much commented on. Noble subjects such as the "Labors of Hercules" and other classic tales were inimitably rendered by means of this art. But even these exhibitions degenerated into buffoonery and license. With the fall of the Roman Empire, the influx of new races from the North and of the new religion from the South, all the old arts and customs were swept away, and for many centuries no distinct art of the dance was known either to Italy or Greece.

### Religious Dancing of the Middle Ages

Thru the early Christian Centuries, dancing showed itself in various fanatical and morbid outbursts, representing the disturbed, transitional state of civilization. The early Christian Mysteries were celebrated in dignified hymns and pantomimic dances, portraying the joys of Heaven and the terrors of Hell. In these performances the actors were dressed as devils and angels, God rendering judgment, and the wicked being realistically thrust into the fiery pit. These dramas were often performed in churchyards in honor of the martyred dead. Such morbid conceptions as the "Dance of Death," a painted skeleton in pursuit of a human victim, and "The Devil's Dance," showing his Satanic Majesty similarly employed, are numerous in the old prints. Dances were often performed in the course of religious processionals, such as the *"Els Cosiers"* in Spain, in which the clergy took part. In later days the "Corpus Christi Pageants" were often interrupted by bands of strolling ballet dancers, who would entertain onlookers during the pauses. For a time the religious dramatic element predominated in Bible plays and pageantry, in which carols and hymns were danced as well as sung. Later a dancing mania or frenzy prevailed thruout Europe, ending in a disease termed St. Vitus Dance.

### Folk Dancing

Thruout all the centuries of Europe during the Middle Ages the dance was much cultivated by the peasants and among the trades-people. The latter in their Guilds developed the motives of their trades into spectacular exhibitions of shoemaking, tailoring, coopering, weaving, washing, and other industrial themes in endless variety. Apprentice songs and dances with accompanying action of the particular trades they represented, were composed and enacted at the yearly Guild festivals. All homely occupations of the field, the hearthstone or the workbench were thus recorded and again claim our attention in the fragmentary forms of the present revived Folk Dances. These dances represent the vigorous and forceful rhythms which would accompany the movements of labor, and make a very important contribution to the art of song and the dance. The imposing spectacle of the Guild festivals and pageants with their characteristic ceremonies are a distinct contribution to the art of pageantry. This is well recorded in Wagner's "Die Meistersinger."

### The Renaissance of the Dance

The Crusades and the Age of Chivalry opened the way for a great commingling of people, races and traditions, which gradually bore fruit in a new period of culture and art. Crude conditions of society were reorganized on a higher level. The worship of ideals of womanhood and childhood, started by the new religion, lifted dull passion to a plane where fine

thoughts produced fine actions. A code of honor brought into existence a code of manners. Chivalry of man became counter-balanced by trustfulness in woman. This gave rise to amenities which could easily be incorporated into the language of the dance. Greetings, meetings, bows, precedence, surprise, pursuit, disagreement, reconciliation—the thousand variations in the themes of friendship or love—now became dance motives.

The Renaissance again set free the ancient culture of Greece which had slumbered for ten centuries, and gave new freedom to art in all directions. Humanity regained its emotional poise. Joy, art and religion threw off their mourning and joining hands walked jubilantly forward together.

### Dances of Spain

The reconstruction of the dance art, during this period, started from the South. The formal and austere Court of Spain developed the processional dance into a dignified and imposing spectacle. The Pavane was a pageant of splendid costume and courtly grace. During the rivalries of Spain and England and the conquest of the Spanish Main, Spanish culture became influential throughout Europe. The Pavane quickly became incorporated into the social life of the Courts, and embryonic folk and national dances were developed. During this period the now famous Morris dance, of Moorish origin, was bodily transported into England by her jolly sailors. From its semi-oriental setting in a Moorish interior it was carried into the rugged country life of every Shire in England. One can see its mincing entrance at the parlor door of a Queen's levée, and its exit thru the servants' hall out among the lads and lasses on the village green. Hence its incongruities, from tinkling ankle bells, ribbons and tissue veils to its yeoman top hat and boots. Other dances of Spanish origin also became known—the Galliarde, Tordion, Courante, Chaconne, Passacaille. These speedily became musical forms in the hands of the musicians of the period.

### The Branle

The Branle, or more familiar Brawl, seems, upon good authority, to be considered the source of all French dancing, whether reading backward to the people or forward into the polished art of Court dancing. Just what a Branle is, these same authorities do not clearly state. However, from the many hints given we may find in the Branle the beginnings of form, such as small and large groups dancing together, couples placed opposite each other, or figures danced in procession. New figures and steps also appear to have been tried out in prolific abundance by expert native dancers among the people, long before Royalty affected them. The Branle was the natural, indigenous expression of the French people, as the Country Dance was of the English people. Both are representative of national and temperamental qualities which led later to schools of dancing, extended on these fundamental lines. These dances flourished in all the provinces of France and like the ancient *Carolles* were named after their particular districts. Poitou, Champagne, Gascony, Burgundy, were all famous for their Branles. They were mostly accompanied by songs and appropriate rhymes of the "singing game" type. Indeed, many a French nursery rhyme yet extant cloaks an ancient Branle. The Carillon de Dunkirque, still danced by modern children, is quoted as one of the most popular of these. From its tappings and clappings, and lively spirit, we may infer the motifs of the original Branles to have been not unlike the so-called Folk dances we have been reviving.

As in the case of the Folk dance, there was a Branle for every interest and occupation. There were Branles gay and sad; a sabot, blanchiessuse, torch and weaving Branle; a horse and a monk Branle, with accompanying imitations. There were Branles for young and old and for all times and occasions; single and double Branles, some in simple squares and others which resolved themselves into grand Rondes, like a ball-room Polonaise. As time went on the earlier significance of the Branle was lost in the Folk dance, or, becoming polished by usage, became part of social ceremonial, insomuch that all the balls of Louis XIV opened with them and Kings and Princes disported themselves in these innocent peasant forms. So much for the vigorous beginnings from which sprang some of the later delicate and poetic creations of French dancing.

### Dances of Other Countries

In 1600 the "Great Century" of the Dance had begun. Its evolution is traced thus:—from Spain to Italy, from Italy to France, from France to Germany and England. In all these countries a body of folk dances had accumulated among the people, which were popular at country festivals and kirmesses. While the trades-people in connection with their Guilds were inventing and perfecting industrial themes to their hearts' content, the higher classes levied on this material to vitalize their own dances, or give spice to some royal High Jinks. On occasions Good Queen Bess would rollick through a Dargason or Trenchmore, to the delight of her admiring subjects. The ancient group dances, coun-

try contra, line and circle dances, of the boisterous barn dance species, then became established for all time; in Germany the Reigen and Zuenfte dances, in France the Rondes and Basse dances, in Italy the Ballads and Grotesques. From the last mentioned originated the Ballet and Masquerade. Each country was enriched by its own characteristic forms in addition to sharing in the growing art of the dance.

### Masques and Grand Ballets

The period just previous to the "Golden Noon" of the Dance was devoted to the production of magnificent ballets and dance dramas. In France these choregraphic spectacles were encouraged by the Courts of Francis I, Catherine de Médicis and Henry IV, by Cardinals and by all the literary and musical geniuses of their time. These productions were not the creations of professionals or hirelings, but events in which Royalty itself freely took part. The Grand Ballet d'Action assembled all the elements of the dance then extant; it stimulated theatrical dancing, it revived the spirit of the Greeks, and choregraphy again became necessary in order to register these large forms. Finally through the personal efforts of Louis XIV the Terpischorean art became one of the accepted customs of the French people.

### Louis XIV and the Dance

The famous Ballets of the Grand Monarque were a reincarnation of the formal Masques and statelier pageantry of the Courts of the previous century. In the magnificent ball-rooms of the Tuilleries, the Louvre, Versailles and Fontainebleu were presented these triumphs of art, in twenty-seven of which the Grand Monarque himself took part. A few of the subjects interpreted were "The Ballet of the Night," in which the king took the part of "Le Roi Soleil;" "Prosperity of the Arms of France;" "Grand Ballet du Roi;" "Ballet of the Muses;" "Ballet of Hercules;" also such Comedies as the "Ballet du Carrousel;" "Game of Picquet;" "Impatience;" all huge pantomimic stories, danced out with most elaborate art and attention to detail. These Ballets were often intermezzos to the plays of the great literary men of the period, Racine, Molière and Corneille. They were danced by kings and princesses, who entered intelligently into the spirit of the works of the master playwrights. Beauchamp, the inventor of choregraphic writing, together with the great dancers, Pécour, Le Basque, Dupré and Ballon, developed and staged these royal revels. Lully, Rameau, and later Mozart, Grétry and Boccherini composed music for the scenes. King, poet and musician united their efforts to produce this apotheosis of the dance. Steps were tested, named and classified until gradually a *théorie de la danse* was established. The Ballet, as we have known it for the last few centuries, was brought at that time into lasting connection with Grand Opera, and served as interludes to plays. Henceforth the French ceased to depend on Spanish and Italian inspiration, and themselves became the foremost exponents of the art of dancing.

### Classical Dancing and Classical Music

Historic analogy shows us the period of classical dancing running parallel with classical music. Whether dancing drew its inspiration from music or vice versa, it is difficult to say. Both these art expressions had been preceded by generations of natural folk song and dance, and the later composers of music could easily follow the lines already well set in nature and the life about them. The earliest dances were usually sung, the voice guiding the rhythm of the feet. Certainly the best dance forms, composed by Bach, Handel, Mozart, are those which are the most danceable, and at the same time the most playable. Their fascination lies in the strong, pulsing stream of rhythm, on which the pearls of melody are strung. The early classical masters all composed for the dance—Lully, Rameau, Couperin, Bach, Grétry, Gluck, Boccherini. When the famous masters of the dance, Pécour, Marcel, Gardel, set about creating a dance for some elaborate Court function, they sent for the musician, whose office it was to translate the delicate imagery of their creations into complementary music. Music was an interpretation of the dance, not the dance of the music. Hence the wonderful characterization and lifelike play of the early dance music. When Bach, Handel, Haydn, Mozart, our acknowledged musical classicists, finally transcribed this into musical form, a riotous exuberance of Rondos, Gigues, Bourrées, Adagios, Andantes, Allegros, Prestos, etc., leapt from their prolific pens to remain the astonishment of the ages. In trying to characterize the classical spirit of that time it must be said that both the dances and music most exquisitely express a delicate poetic sentiment of the day. A highly refined social culture prevailed and people sang and danced and dressed up to its standards. The intellectual quality of the dance of the period not only required great technical skill for its performance, but also demanded good music as the underlying principle of its production. When moderns wish motives for

new dances they must needs revert to these, as do artists and sculptors of our day to the pure types of earlier periods of perfection.

### The Minuet

An attempt to write all that the Minuet implies would necessitate compiling the social history of France during several centuries; the manners, customs, costumes, art, music, and ceremonies of the period of the Grand Manner, as well as the manifold steps and forms invented in its behalf. Arriving as a climax in the art of the dance, in a period of luxurious national life, its very name suggests the refined magnificence of the courts of the kings in whose century it flourished. Millions were spent in its production; musicians, poets, decorators, artists and costumers exercised their combined powers to set forth its perfections. Its despotic ceremonial governed kings and queens, and its etiquette decided the fate of statesmen more often than their ability in statecraft. The dancing teachers of that day were autocrats to whom all bowed and deferred. The best idea of its importance is given in the words of Molière, who jeeringly said, "today the destiny of nations depends on the art of dancing."

The pictorial art of the time of the best period of the Minuet was inspired by such masters as Watteau, Lancret, Boucher and Latour. They filled the boudoirs and salons of the day with beribboned shepherds and shepherdesses, posing among sheep in meadows of tenderest green. From the palette of Boucher flowed unending idylls of "Love and Roses," exquisitely set in "water-green, pale blue or ivory panels," relieved by gold or the vivid, glowing color of flower beds. It was a reign of daintiness and taste, a trifle mincing and superficial, but characterized by courtesy and charm of manner. Ladies affected rich brocades and gauzy tissues, mauve ribbons, long gloves and bouquets, wore patches on their cheeks, put carmine on their lips, and encased their feet in dainty high-heeled shoes. In this time of the perfection of all the arts, the Minuet was set like a gem in their midst.

In the rendering of the Minuet the dancers laid emphasis upon beauty and grace of movement and ensemble. No one danced merely for his own enjoyment, but rather to contribute to the charm of the whole and to the impression made upon the observer. From the first salutation, throughout its progress, on to its elaborate conclusion, the Minuet was a compliment shared mutually by the dancers and all the guests assembled. It was the dance of high ceremony, of courtesy and chivalry, interpreting the most exquisite social charm and personal grace on the part of the fair sex, combined with the ideals of chivalrous gallantry on the part of the gentilhomme.

In spite of this ultra refinement arising out of its association with Court life, the Minuet, like the Gavotte, claims a folk ancestry in the Branle of Poitou. Among the people, it is said to have been a gay and lively dance, "simple, yet not without distinction." But when it was adopted by the Court of Louis XIV it took on the slow and grave character of the other ceremonial dances. Pécour, its greatest devotee, says the characteristic of this dance is a "noble and elegant simplicity; its movement is rather moderate than rapid, and one may say it is the least gay of all such dances." The Minuets most famous in the history of dancing are the Menuet de la Cour, the Menuet d'Exaudet, the Menuet de la Reine, and the Menuet de la Dauphine. As to its performance we are told that in "set balls" the King and Queen were appointed to open the dance. After the first dancing was over, a fresh cavalier was chosen by the Queen and each in turn chose another partner; thus, in cumulative fashion, all in turn joined in the dance. The favorite "Don Juan" Minuet by Mozart, written after the time when the character and style of this dance had been definitely set, shows a decided imitation of the Menuet de la Cour.

### The Gavotte

It is with the greatest satisfaction that all authorities chronicle the Gavotte as directly descended from the old Branle, or double Brawl, of the peasantry of France. This, after the supreme perfection of the Minuet, is a compliment to the native genius of the people, as well as to the appreciation shown by the Haute Noblesse. Its folk origin is directly traced to the Gavats, the mountain peasants of Gap in Dauphiny, in whose costume it was first danced at the court of Louis XV. Later, as the favorite of Marie Antoinette, the Gavotte became a perfected dance of fashion and skill. What was popular under Louis XV became supreme under Louis XVI. Polished out of all semblance to its progenitor, the cruder Brawl, it was finally regarded as the full flower of all dancing art.

When at its best, the Gavotte is a joyous, sparkling, lively dance, distinguished by "many little steps." The great artist de Vestris describes it as consisting of "three steps and an ensemble." Littré says "the steps of a Gavotte differ only from the natural walking step in that one springs upon the foot which is on the ground, and at the same time points the toe of the foot downward." It is further described as "the skillful and charming offspring

of the poetic Minuet, sometimes gay, but often slow and tender, interspersed with kisses and bouquets." It appeared as a welcome reaction after a long period of strenuous etiquette devoted to dances of undoubtedly tedious elegance. One can fancy a younger generation of Royalty seizing with avidity upon this new terpsichorean delight. It soon became the fashion to follow the stately measure of the old dance of ceremony, the Minuet, with the lighter and more vivacious graces of its rival. Who could divine that this pleasant breaking away from the stern formalities of Court and Caste might presage so dire and devastating a calamity as the not far distant French Revolution?

### The Decadent Period

"The Reign of Terror," like the invasion of the Goths and Vandals at an earlier period, swept away in its merciless path all the inequitable civilization of centuries of extravagance and misrule. With it went much wrong and injustice, also much that was good and true and beautiful, except as imperishably inscribed in such works of art as survived the general destruction. It is stated that during that "Mad Revel of Blood" dancing reached a point of frenzy. Dance halls were opened where the excited populace nightly exhausted themselves in all kinds of bizarre revels. Here the rabble appeared in elegant dresses torn from the poor victims of the Guillotine, burlesquing their mannerisms in ribald songs and dances. The once famous Salons, now presided over by the "butchers, bakers and candlestick makers" of the new Republic, displayed grotesque caricatures of the elegancies of the Old Régime. Following this period Paris went "Polka mad." This dance is attributed to a Bohemian peasant girl and was danced by Carlotta Grisi. It was seized upon as representative of the spirit of the people so long suppressed, and became the favorite of the populace.

During the upheavals of the Napoleonic wars, a feeling of intense Nationalism asserted itself and brought to the surface a new class of dances, German, Bohemian, Russian, Polish and Hungarian; resulting in a long list of couple dances, viz.: waltz, polka, mazurka, redowa, varsovienne, czardas, gallop, schottisch, etc. These were danced with the wildest enthusiasm thru nearly all of the nineteenth century. Costume dances were instituted, public balls given, and dance halls opened freely to the people. This entire period of social disintegration and reconstruction was characterized by an extravagance in dancing similar to the one at present observable in society.

### Modern Figure Dancing

The Quadrille, in its best sense, is directly descended from the great patterns of the Classical Dance period. Between it and them comes the interval of the French Revolution, during which all restraint of social form was swept away along with the representatives of the Old Régime. The "fine art of living" gave way to a vulgar and more vigorous order in which the "Mad Polka" and other lively couple dances assailed society. Many quaint country dances in lines, circles and squares, had developed side by side with the more formal dances, and society, as it reorganized, now turned to the Square Dance, more familiarly known as the Quadrille. During the Second Empire huge Quadrilles, most extravagant in detail, were developed, in which the Princesses of the House of Napoleon took a prominent part. Such were the "White Quadrille," the "Chess Quadrille," modeled after the famous game, and others equally well known. The Quadrille was variously known at first as the Contredanse, Françoise and Cotillon. The earlier column formations of the Contredanse gave way to four or eight couples, placed on four sides of the square, and it was finally called the Quadrille. The early Quadrilles retained the almost pantomimic figures of the earlier dances. See *Moran's Cotillions.* So great an artist as Taglioni is said to have invented Quadrille figures. When at the height of its popularity the Quadrille represented by far the best dancing of the nineteenth century. Its spirit was truly democratic and social. The period of exacting technique had passed by. People no longer danced well enough to indulge in "steps," except the simplest. An occasional "pigeon wing" cut by some excitable gentleman, or a "pas seul" by some frisky maiden, represented the high water mark of dancing ability. Later "calls" became necessary to guide the dancers thru the mazes of the figures. With a good partner acquainted with the calls anyone could enjoy the pleasures of the dance.

### Lanciers

The Lanciers Quadrille was introduced into France by its two great later masters of the dance, Laborde and Cellarius. The Lanciers was the favorite dance at the court of Napoleon III, especially with the Empress Eugénie. It is an enlarged form of the Quadrille proper, and many of its figures, and certainly its dignity, were drawn from the older dancing art. The term Lanciers was derived from the fact that its figures were often manoeuvred or danced in military drills with horses, or in Lancier

uniform, with display of light arms and flags, which gave it a semi-military character. All the movements of this dance should be executed with great spirit and dignity. Its chief beauty lies in exactness of execution. In fact, it is a sort of militarized Minuet, picturesque and pleasing, with courtly movement boasting a "measure full of state and ancientry."

It is pre-eminently suitable for opening State and Inaugural Balls, and in our own country was thus used for many years. The high character of the Lanciers helped re-establish other semi-court and ceremonial dances, such as the "Prince Imperial," "Quadrille Russe," which still hold sway in European countries. In later years, the Lanciers fell into sad repute, and became romping dances, known as "Kitchen or Breakneck Lanciers." It remains for those interested in the amenities of the dance to restore it to high place in the ranks of social diversions.

### The Cotillion

The Cotillion was first known as the Quadrille, the fashionable Contredanse of the early part of the last century. About 1844 the Cotillion appeared in this country under the name of the German Cotillion. In order to distinguish it from the Quadrille proper it has become known as the "German," and as such is still used as a select society dance. The Quadrille represents a democratic sociability in which the various couples of a set need not necessarily be acquainted. The Cotillion, to the contrary, implies an artistocratic inner circle. On occasions, the "favors" employed in decorating and distinguishing its figures embody all that wealth and good taste can suggest.

The Cotillion has been spoken of as not being a legitimate dance. But it has two values which ought to keep it a permanent and useful factor in social dancing; viz.: it employs a great variety of steps and figures and provides a high class of socialized entertainment for large groups of people. It may be said to be a compendium of all the good dancing, good form and good manners of a modern ball room. Dodworth says of it: "It is peculiarly social, requiring a constant interchange of partners; all must therefore be on terms of familiarity. As all of the round dances are used in its arrangement, every variety of time and accent may be enjoyed. Innumerable figures give the pleasure derivable from movements in concert with each other, and infinite variety in the character of these figures, serious, merry and comical, maintains interest to the last."

Hundreds of figures or inventions are listed, taken from old-time dances, eighty-three being cited by Cellarius of Paris in his book on "Fashionable Dancing," and Dodworth listing many more. Figures with "favors" have been added, greatly elaborating the presentation of the Cotillion, without always strengthening the essentials of good dancing. Dodworth, in his "Duties and Etiquette of the Cotillion," calls attention to five essentials which give the Cotillion its true character and position as a representative dance of modern civilization, "combining fine music, fine motions and fine manners":

1st. Alertness, each dancer being at all times awake to the duties required of him or her.

2nd. Promptness in taking places for the execution of a figure.

3rd. Silence and attention during the explanation of any novelty.

4th. Obedience at all times to the conductor during course of the dance.

5th. Willingness to sacrifice momentary personal pleasure, so that others may gain.

The leader or conductor of a Cotillion must be par excellence a social Beau Brummel and past master of tact, if he is to minister successfully at this shrine of terpsichorean art. For service in restoring our fast vanishing social art of the dance, the Cotillion should be encouraged and cultivated among all classes.

### American Dances

This sketch would be incomplete without a word on this mooted subject. What we possess in this respect, as in others, we owe mostly to inheritance. Up to the last few years we have followed the dance traditions of other countries, varying them just enough to suit our ruder surroundings and cruder state of society. In the earlier days every immigration brought its social conventions, which took root or mingled with others. In the Southern States one still finds the Minuet of the Colonials, as well as evidences of old country figure dances. Among the mountaineers we discover ballads and rustic dances still in common use, which show a direct descent from the old English Yeomanry. The Scotch, the Irish, the Dutch, the German, the Spanish element of the Southwest, the Puritans of the Northeast, the cowboy of the far West, all are represented in our cosmopolitan art of the dance. The body of the dances and of the dance music of our pioneer times consisted of the numberless popular jigs, reels, strathspeys and country dance music of a century ago. Right merrily did our grandfathers and grandmothers foot it on rough barn floors, to these lively

airs, to the scraping fiddle and strident calls of the leader. New inventions were made on the old forms, and Old Zip Coon, Money Musk, The Devil's Dream, The Fireman's Dance, and scores of others, are, strictly speaking, American dances. From dancing in a barn we gained the term Barn Dances, a set of dances recently popularized. Original themes we derive from the Indian and the Negro, the latter creating the American Cake Walk. In the present period of dance invention none has been more active than the American. The Tango school craze has been followed up by numberless fanciful creations, most of which would come under the head of dance antics rather than dance art. The criticism which justly falls upon these so-called dances is that they express neither graces of movement, of social life, nor of human relations. The postures are contorted, unduly intimate, and absolutely devoid of social qualities. The best of the steps have been unconsciously adapted from older dances, but the postures emanate from the dance hall of the underworld. The best teachers of the dance are urging a return to the older polite dances, until the happy medium shall have been regained.

MARI RUEF HOFER.

Chicago, August 31, 1916.

[EDITOR'S NOTE: Recognition is due Mr. Herbert E. Hyde for his careful editing and revision of old manuscript music; to Frances Proudfoot for the costume reproductions. Thanks are also due to Mr. Adolph Weidig for coöperation in the critical revision of this volume.]

## EXPLANATION OF DANCE TERMS

Fundamental Positions:

1st Position—Heels together, toes out, legs firm, equal weight.

2nd Position—Right foot out to right side, equal weight.

3rd Position—Heel of right foot back to hollow of left instep.

4th Position—Move right foot forward, heel on line with left toe.

5th Position—Feet completely crossed in front, or first position.

Repeat with left foot and backwards with right and left foot.

*Pas Marché:* Slow, graceful walking step, sometimes one or three steps to bar.

*Pas Grave:* Fifth position right in front; bend both knees, rise on toes, sink on left heel, raise right heel, keeping toe on floor. One bar.

*Pas Minuet:* Fifth position of right; bend both knees, rise, extend right to second position, change weight to right. One bar. Repeat right or left.

*Pas Gavotte:* Three springing steps, alternate feet, back foot toe down.

*Pas Glisse:* Sliding one foot after the other along the floor. Four directions.

*Pas de Bourree:* Small follow steps with back foot, preceded by *Jetté.*

*Pas de Basque:* Right foot circle back to third position, left forward, right follow.

*Pas Polonaise:* Dignified walk with follow step. Right, left, right; left, right, left, etc.

*Pas de Ballotte:* Feet cross alternately before and behind as in Scotch dance.

*Pas Coupe:* Cutting step. Active foot cuts under resting foot. Right, left, etc.

*Chassez:* Chasing step. One foot chases the other, driving body forward.

*Assemblé:* Assemble the feet from open to closed position.

*Assemblé soutenue:* Sustain closed position.

*Ensemblé:* Bringing together. Impression of the whole picture.

*Balencez:* Rocking from foot to foot, rising on toes and sinking back.

*Dos-a-dos:* Passing partner back-to-back; right to left, left to right.

*Degage:* Disengage or separate the feet to sides, front and back.

*Jetté:* With a light jump, raise free foot and throw weight on pointed toe.

*Changement de Jambe:* Change weight from leg to leg, with spring.

*Changement de Pied:* Change feet simultaneously by jumping into air.

*Entre-chat:* Cross and recross the feet while jumping into the air.

*Echappe:* With closed feet jump lightly to an open position.

*Pirouettes:* Cross feet, raise heels, turn both feet, finish with toe. Slow turns may be walked. The Pivot revolves one foot while the other beats time.

# POLITE AND SOCIAL DANCES

## Marche des Rois

LULLY.

*Moderato.*

*mf* *f*

*dim. e rit.* *mf* *f*

*cresc.*

*f* *dim.* *mf*

*cresc.* *f* *dim. e rit.* *p*

To be used as an introductory March with a figured step which varies with the pattern of the music.

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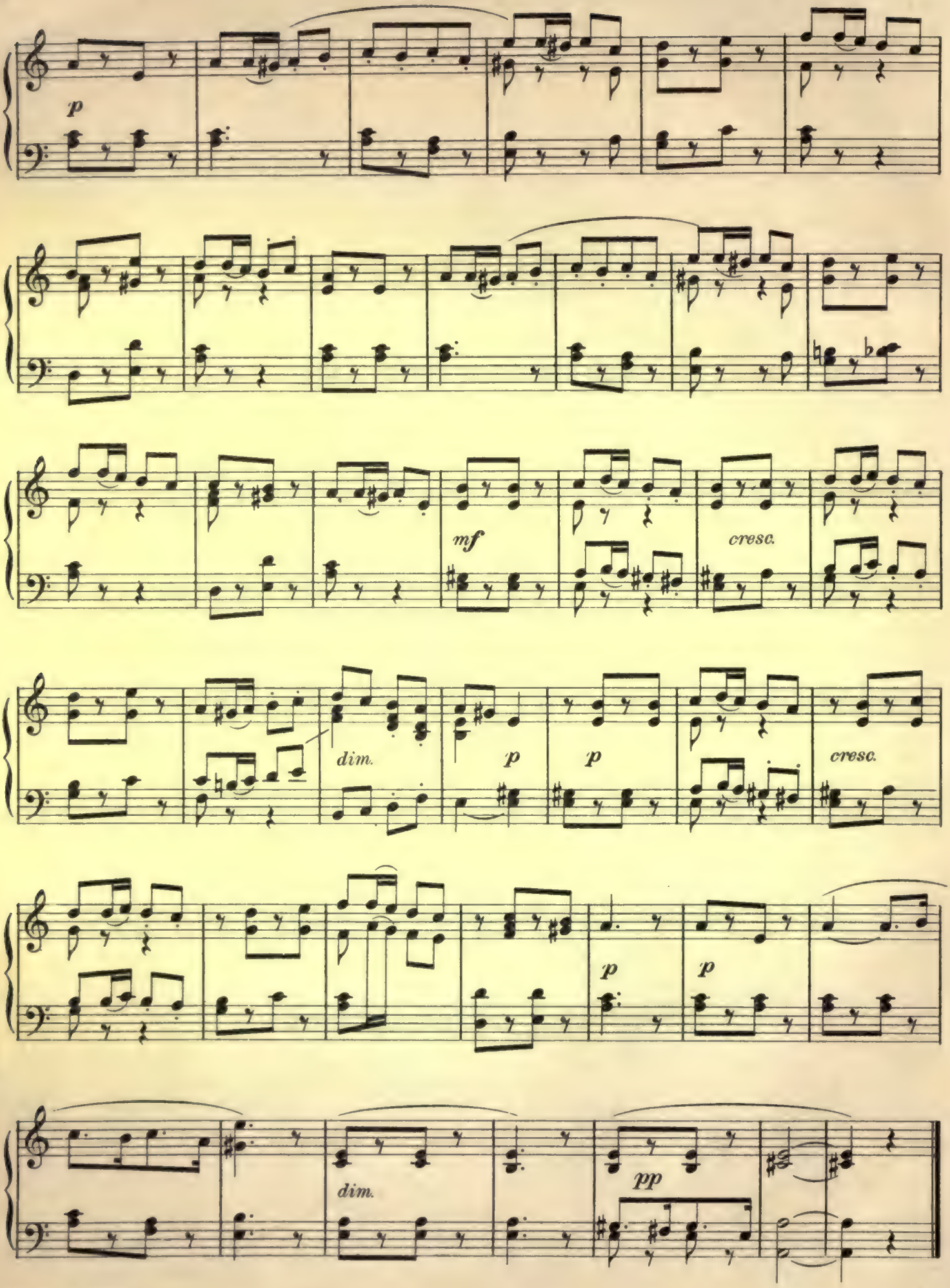
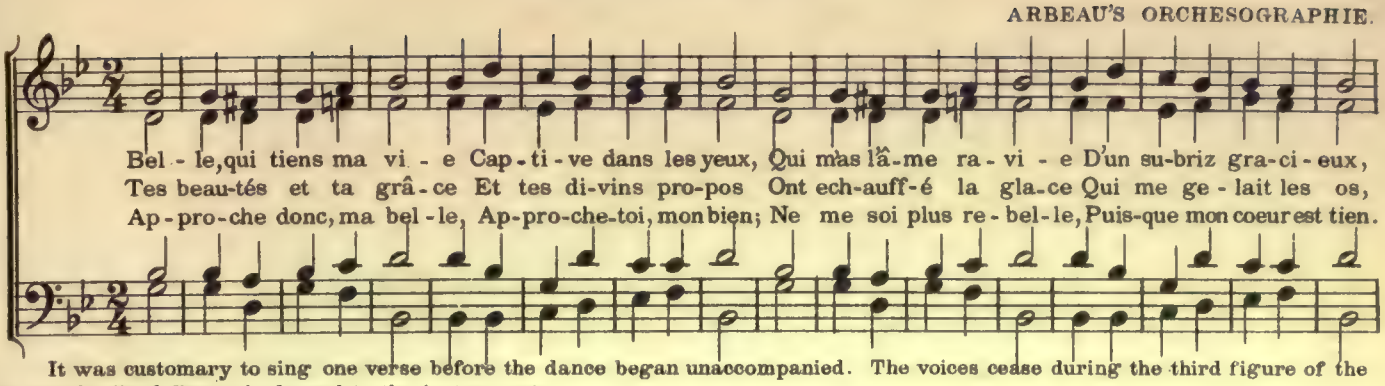

p
mf
cresc.
dim.
p
p
cresc.
p
p
dim.
pp

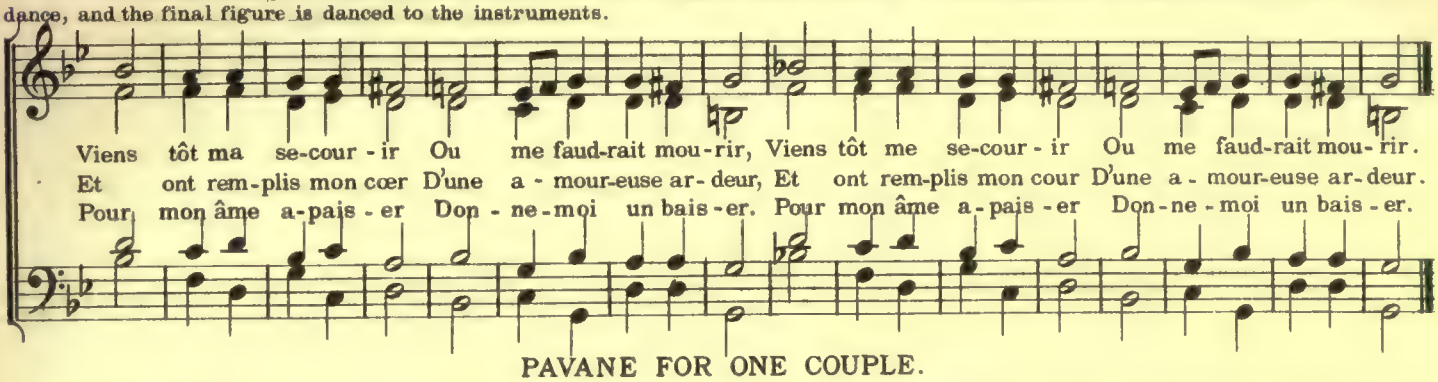
# Pavane.

*Ancient Song Form.*

ARBEAU'S ORCHESOGRAPHIE.




It was customary to sing one verse before the dance began unaccompanied. The voices cease during the third figure of the dance, and the final figure is danced to the instruments.




## PAVANE FOR ONE COUPLE.

Formation: Couple face audience, holding inside hands. Begin dance with outside feet on first beat of music, one step to the measure. The head must be turned in the direction of the foot which is pointed well forward and the free hand guides the dress.

1. Four pas marché steps down the stage, point and hold; again four steps and as the gentleman passes lady across, he changes hands. Both turn and retrace steps with same figure — back to stage — then recrossing to place they again face audience. This requires the first eight measures repeated.

2. The man now takes three short steps backwards, leading lady round in front of him, the lady taking three longer steps to gain the opposite side. This takes four bars of the second part of the music; they change hands and pose on the fourth step, pointing outside feet and heads leaning in same direction, holding inside hands. This is repeated with the lady stepping backwards and leading gentleman round in front from the opposite side pose to the audience. This occupies four more measures of music.

The gentleman now takes three steps backward into his own place, leading the lady in front, then pose with backs to audience, heads away from each other. Lady then turns under her own arm and both face audi - ence and finish with deep courtesy and bow. Second part repeated.

3. Both dancers now pas glissez to left, ending with deep curtsy, repeat to right with deep curtsy; join right hands and with two steps cross over to the other side. Pas glissez and curtsy to right, crossing over obliquely and pose back to back, head turned over left shoulder, pointing left foot. Repeat in the opposite direction. For the close, one pas glissez to the right the other to the left, ending with deep reverence. Gentleman leads lady off with pas marché step to her seat. This tract may be followed by any even number of couples which the dancing space allows.

## COSTUME NOTES.

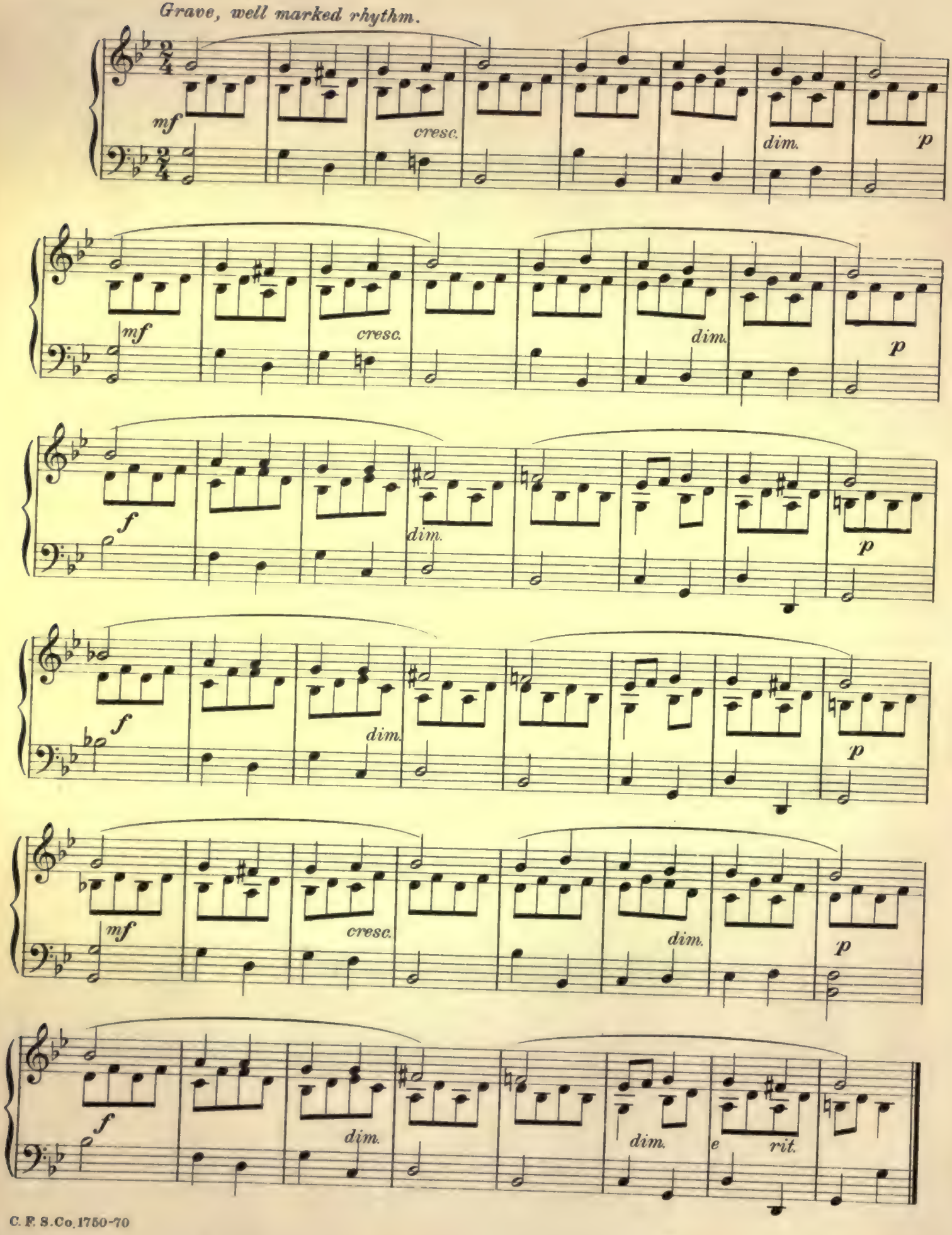
The dress should be of the heavy style of the Medici days, antedating the Minuet. The ladies costume should be of satin and velvet and rich laces. The trains with bejewelled fastenings, hang from the shoulders. The undersleeves is a series of puffs from the shoulder to the wrist, with a long outer open sleeve made of the material of the train falling the length of the skirt. Jewelled stomachers should be worn and small pearl trimmed velvet caps on the high coffieur of the period. The wide ruff is also essential to the costume.

The gentlemen vie with the ladies in the richness and splendor of their costume puffed breeches, colored hose and doublet, velvet cloaks elegantly draped, plumed hats, bejewelled swords, all in the best style of the Spanish cavelier. This gorgeousness of apparel is only exceeded by splendor of manner and bearing. The entire dance is characterized by stately rhythmic grace. As has been said "The learners of this dance must enshroud their very souls with majestic dignity, the arms must be gracefully rounded as the couples cross and recross, turning their heads away from each other altogether; the shoulders well back with the leisured gestures of those stately days." —

Ancient Dances.

# Pavane.

*Grave, well marked rhythm.*

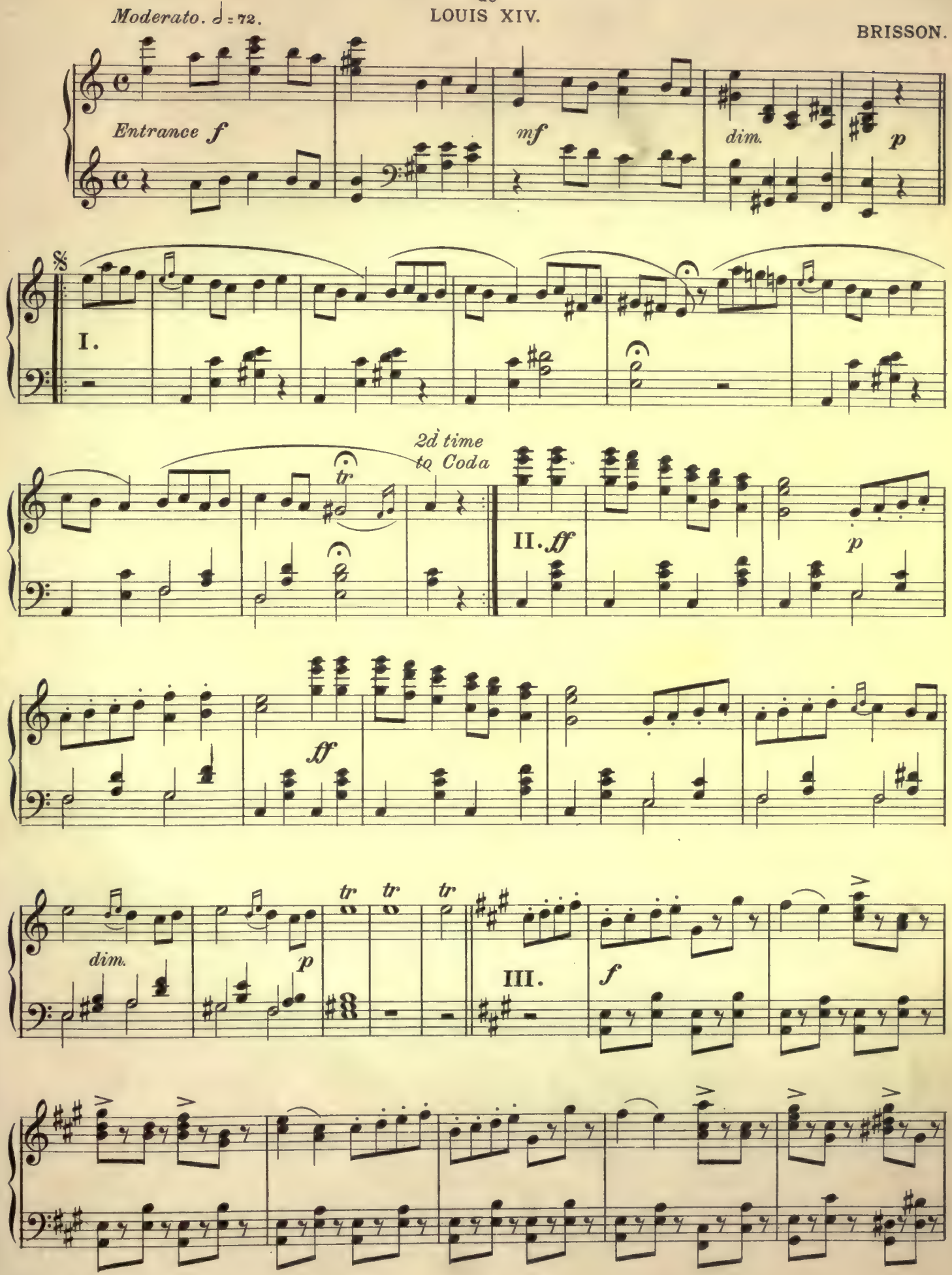


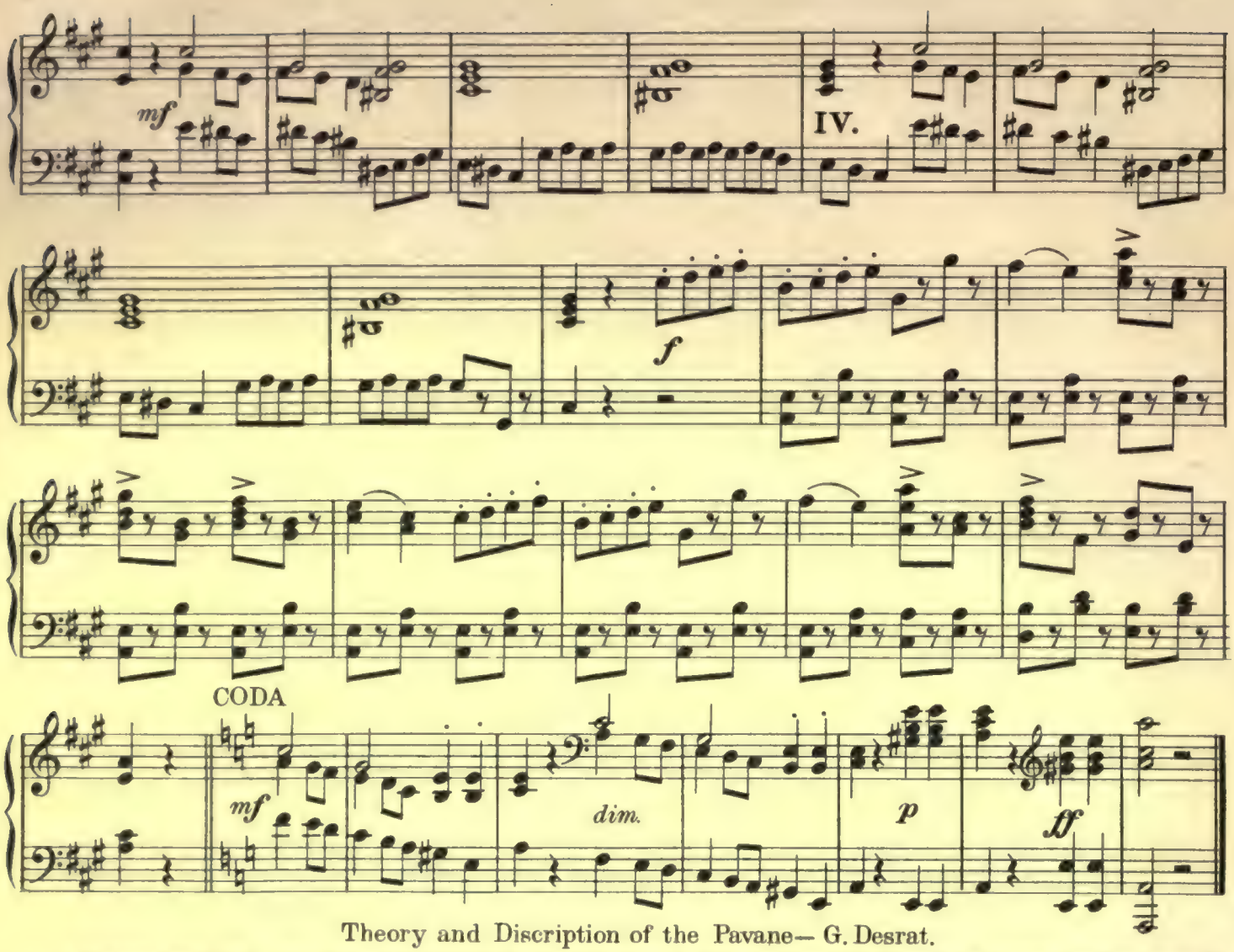
# Pavane Favorite

de

LOUIS XIV.

BRISSON.






Theory and Discription of the Pavane— G. Desrat.

Before beginning the dance, the couple or couples taking part promenaded around the room, bowing gravely to the hosts in whose house the dance was given. It was sometimes followed by a sprightly dance in order to enliven those present.

The Pavane is danced in a slow measure in 2-2 time with the one foot now ahead and now behind, to one side and turning around. Step right foot advance one step, bend the knee, slipping the left foot after, extend the left foot in front of the right, toe much extended only touching the ground. For the left foot move in the opposite direction and in turning rise on the tip of the toes coming down nearer to the foot ahead.

I. Two couples are placed opposite one another, the cavalier to the left of his lady; they describe a great semi-circle to their right, changing places; then Pavane step to the right. The cavaliers hold the hands of the ladies very high and after changing places the two couples bow to each other. They repeat the same movement coming back to their original places.

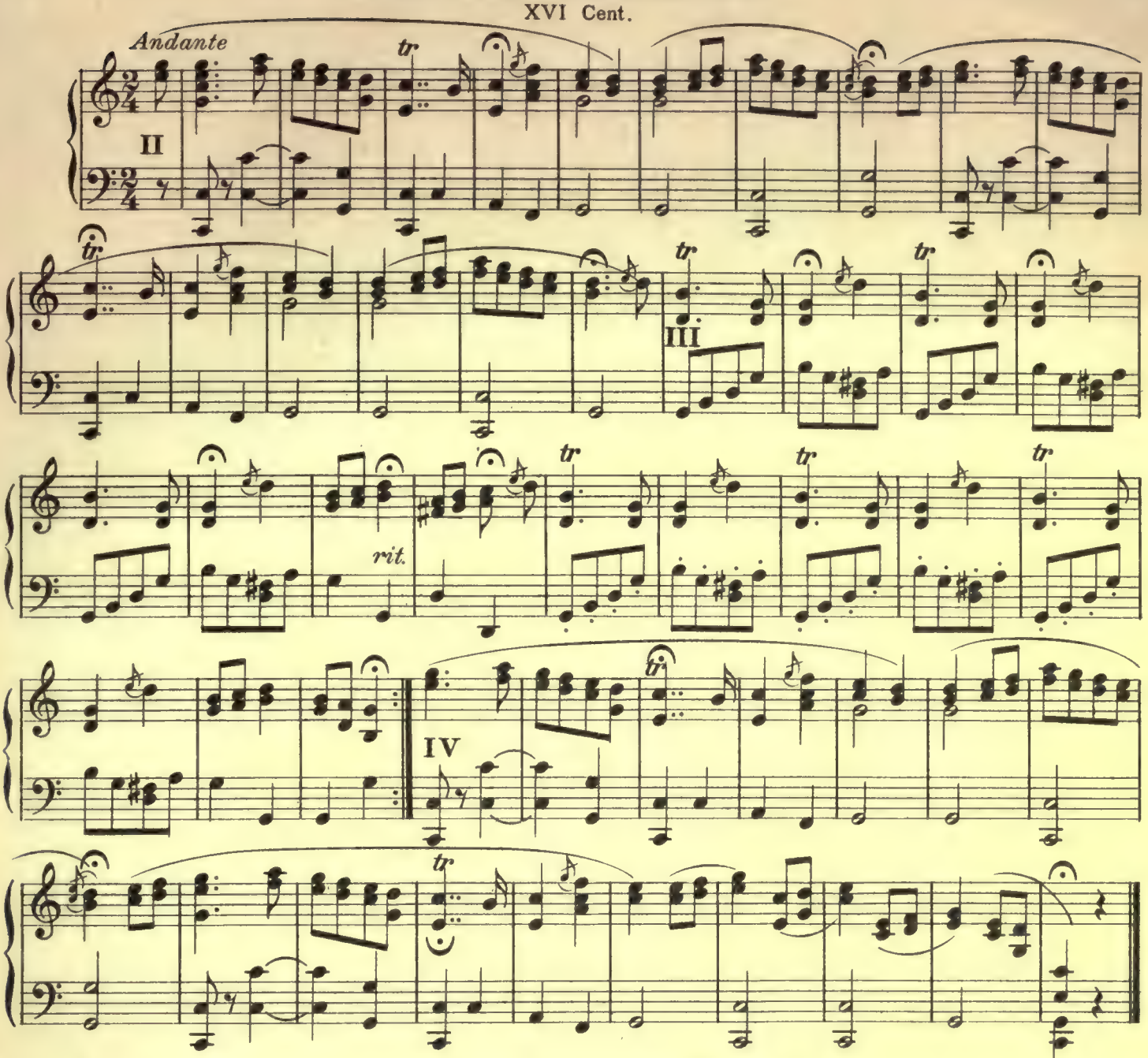
II. The two couples take four Pavane steps, advancing to their right and stop, facing each other, in the middle of the room; they bow to each other, then they advance toward each other with two Pavane steps and turn on tiptoe, each cavalier dancing this with the lady opposite him. The cavaliers turn and face their ladies and by four Pavane steps take their original places. Coming back the cavaliers lead their ladies by the right hand held high in their own left; they bow to each other slowly, previously spending one beat on tiptoe.

III. A single gentleman cavalier describes a great semi-circle to the left, by four Pavane steps, and coming before the opposite lady, he bows and curtsys with her; returning by the same half circle, he bows and curtsys with his own lady in place. The second cavalier repeats this same figure. Coda The two couples advance without taking each others hands, four open Pavane steps to the right and to the left; they bow to each other; then cavaliers face about to their ladies, bow to them and take them back to the place from where they invited them. The Pavane is often ended with a promenade and bows to host and hostess and important guests, as in the beginning.

C. F. S. Co. 1750-70

# Pavane Italienne

XVI Cent.




PAVANE PROCESSIONAL.

This quaint measure lends itself well to the Processional form which the older Pavane discriptions suggest, using the follow step as well as the pas marché. Also the forward and backward movements and shifting from side to side. These evolutions, tho simple, give a charming effect when employed with large numbers. Observe one step to meas.

1. Procession forms to playing of music as many times as necessary to marshall them all on floor. At a given signal the dance opens with a reverence to partners, they join inside hands, standing rather far apart with considerable distance between couples, to accommodate trains. Hats and fans are held in the free hand to use in the poses and gestures of the bows.

2. Partners begin with the right foot well extended, follow with the left, point and pause with right on hold of third measure, step forward left, right, left, right — turning left behind — lady sinking in curtsy while man draws right heel, salute. Here the whole procession reverses and the same figure is repeated in the opposite direction.

3. At the closing bow, partners face and move to left, cross-stepping behind with the right foot, left, right, left, hold leaning back over right foot, lady raising fan, gentleman hat. Shift weight and perform same to right, again to left, then each walks forward three steps, turns and bows. Repeat the same from the opposite side, returning to place, having danced around a small square. It is at this point that partners may be changed, gentlemen stepping back and taking next lady behind. In order to best effect this the circle should be closed. Any amount of invention may be brought to bear upon the dance, which may be left to the discretion of the leader.

C. F. S. Co. 1750-70

# Pavane

## The Earle of Salisbury

WILLIAM BYRDE

*Allegro moderato*

*mf* *legato* *p*

*r. h.* *mf*

*r. h.* *cresc.* *f* *p*

*p* *cresc.*

*f* *p*

### PAVANE STEP

The rather ambiguous terms, simples and doubles mentioned in connection with the Pavane, are thus explained.

Simple: 1. Step forward with left foot, follow with right to 1st Position.
2. Step forward with the right foot, follow with left to 1st Position.

Double: 1. Walking step forward left, right, left follow right—close. First 4 measures repeat.

This pattern of two simples and one double is followed throughout one tour up and down or around the room to the first movement of the music. It is then repeated backward; then to the side, when the partners separate, crossing each other with the simples, walking forward with the doubles, crossing again with the simples and finish with a bow.

C. F. S. Co. 1750-70

# Allemande.

*Allegro molto moderato*

JOHANN MATTHESON.

I *p*

*cresc.*

*mf* II

*tr*

*p*

III

*p*

*cresc.*

*f*

*dim.*

*rall*

*p*

## ALLEMANDE

An old reading of the Allemande gives the following directions: 1st Part: Step forward with the left foot, Step forward with the right foot, step forward with the left foot, turn arms over to the right, pose. The same beginning with the right. Repeat this entire figure.

2nd Part: Step forward with the left foot, turn arms over to the right; Step forward with the right foot, Turn arms over to the left. Pass lady right - left - turn arms to place.

3rd Part: In rapid tempo, one step to each beat, each step accompanied by a light spring. Step forward with the left, spring on the right. Step forward with the right, spring on the left. Repeat these twice, pause and pose. Close the dance by repeating the first part.

Position for the dance: Lady places herself in front of the gentleman with the two left hands and two right hands joined, left hands raised. The turn is performed from side to side or like the ordinary "wringing the ladies dishcloth." Accent step by a slight sinking of the knee. It is danced by couples which follow each other up and down the room. At the close they turn and dance in the other direction. Slight changes may be necessary to fit the steps to the music. Adapt to Matheson Allemande.

C. F. S. Co. 1750-70

# Allemande.

The Allemande, as is signified by its name, is of Allemanic or German origin. Tho heavy in style, it was adopted by the French, and in 1540 was danced at the fetes given by Francis I to Charles V. In its older form it was a couple dance, with many other couples following the leaders about the room. One of its peculiarities was, that the partners hands remained joined thru all the "turns and evolutions of the dance."

Tabouret says that it can be danced by a large company, others placing themselves behind you, each one holding his partner by both hands, walking forward and retreating in duple time, three steps and one pause—the foot raised—without a hop. When you have walked to the end of the room, you turn, every dancer stops and faces his partner, then continuing with the second part. (Repeat). The third part or figure is also danced in duple time, but faster and more lightly and with little hops.

In deciphering the old discriptions, we can infer, that in order to effect the turns gracefully the hands were crossed, as is well shown in the spirited front page picture. Also in an other discription we are told that the lady at frequent intervals passed before the gentleman, before the pauses. From these and many other hints, the following interpretation is offered, in conjunction with Couperins music.

The Allemand remained popular for over two Centuries. It is an excellent processional dance, to be performed before royalty in some scene of Ancient Pageantry. In common with the old dances the, phrase suggests the patterns of the dance, two steps to the measure, and like most old music it is unevenly measured.

## COUPERINS ALLEMANDE.

I. Lady takes her place to the right and a little in front of the gentleman. Pose of head and feet go together. Lady extends her right hand right, joining gentlemans right hand, her left over her own left shoulder joining gentlemans left. Both start with the right foot well pointed, walk four steps to two measures. Then both side-step two steps—lady to the right in front, gentleman to left, behind, finishing with opposite feet. Both now step forward two steps, pose; backward two steps, pose; then to the next long phrase, repeat the movements of the first four measures. The next long phrase, walk forward gravely four steps, beginning with right, point left; same to next phrase, going forward with pointing foot; gentleman turns lady (wring the ladies dish cloth) arms completely overhead to first position. This figure is then repeated to other end of room, and is called the first part.

II. The second part begins with six jumping steps forward lightly from foot to foot, three measures. Next slide-pose, crossing three times, walk four steps, turn under, pose. Walk with syncopated beat one, two, three, jump across, walk one, two, three, jump, jump, turn under and pose. All this is performed leisurely and in great style. Other Allemands are extant.

# Allemande.

*Allegretto.*

FR. COUPERIN.

I *f* *p*

*cresc.* *f*

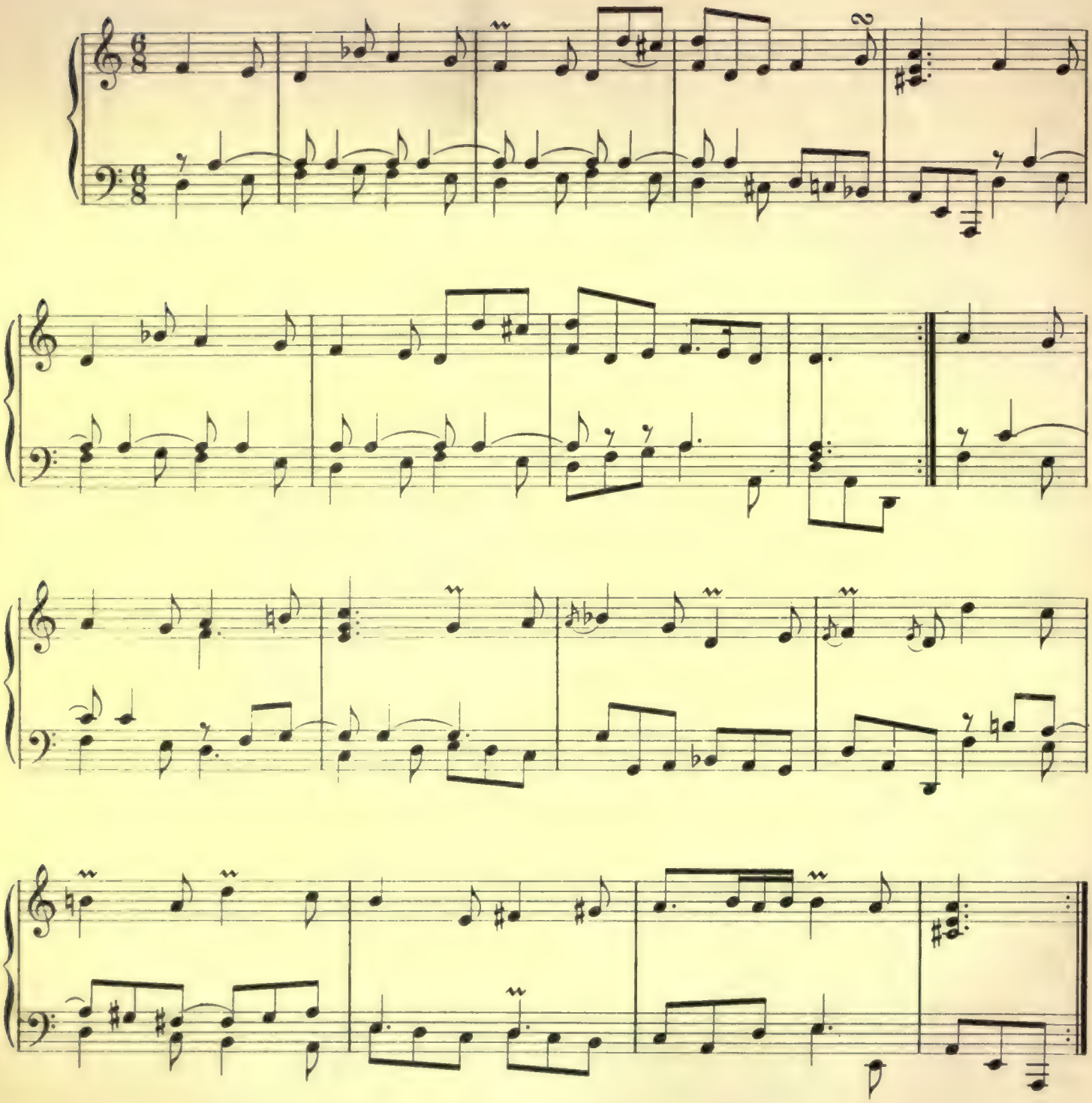
II *p* *accel* *f* *dim.*

*p* *mf*

*p* *cresc.* *f* *rit.*

# Passamezzo

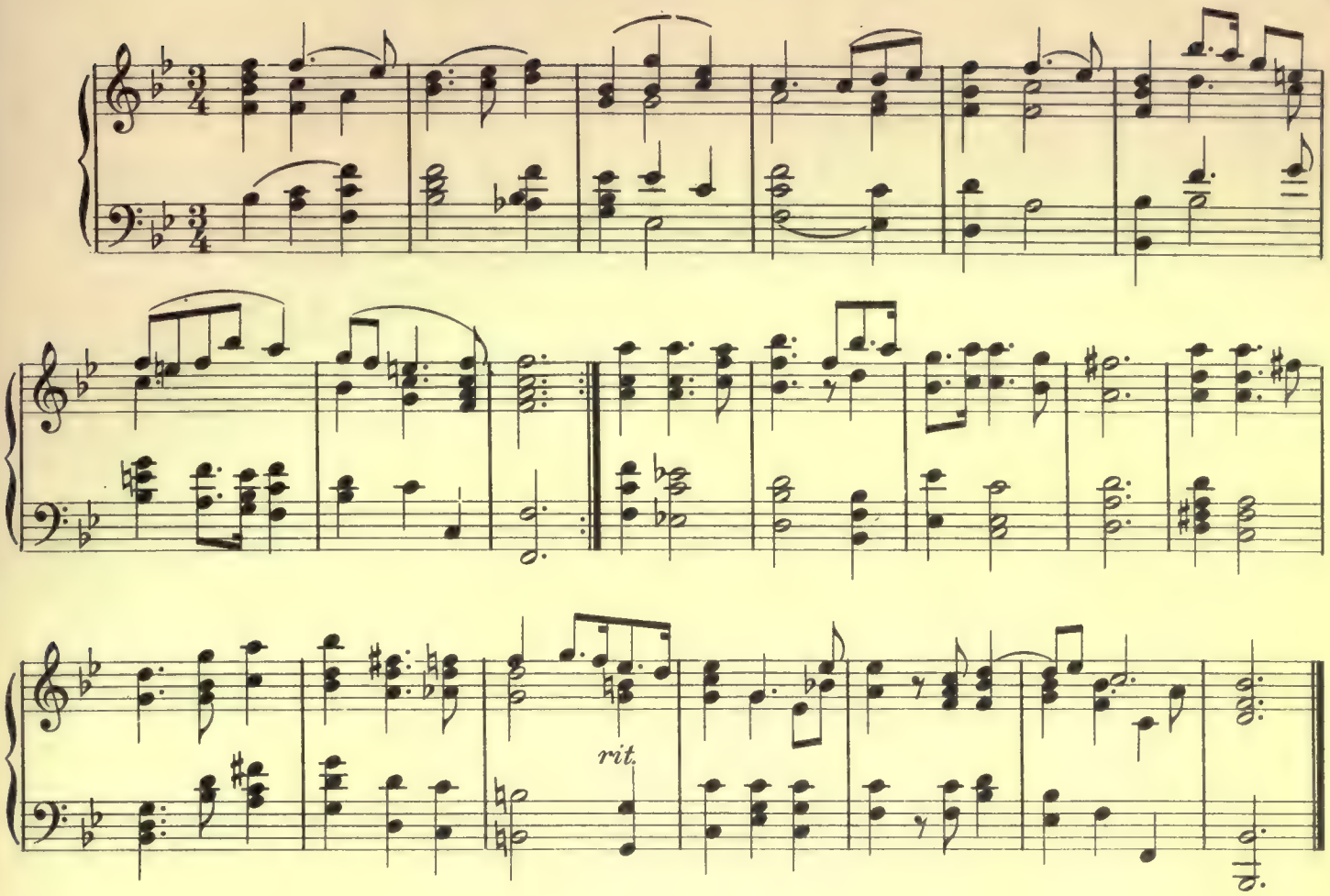
XVI Cent.



The Passamezzo, Pas-to walk— Mezzo-half, a slow dance,little different to walking. It belongs to the dignified Court dances, and was much liked by Queen Elizabeth, who prided herself on the skill and grace with which she performed it; also the opportunity it gave for the display of the splendid Court dresses of her time. The Passamezzo is imported from Italy and supposed to represent all the elegancies of the refined social culture of that country. It is here inserted as a musical bit appropriate for illustrating a Pageant scene of the period. A dance can easily be arranged for it. Partners stand opposite, arms outstretched wide, both step left, pass back to back, turn, face. Knee curtsy. Repeat etc.

# Sarabande

G. F. HÄNDEL.




The Sarabande is one of the best type of the Basque dances, which later found their way into the classics. History claims it as a Religious Processional Dance and this form was used on occasions of high State, in the receptions of Kings and Queens. So great a man as Richelieu is said to have danced it before Anne of Austria and it was a favorite court dance during the reign of Louis XIII. It claims Arabic origin as shown in its oriental movements. The Sarabands of Bach and Handel keep to the old dignified form, tho later danced in a much livelier mood.

According to Bohme the earlier Sarabands did not fall into stereotyped musical form as some of the later arrangements would have us believe. The Handel Sarabande offered in this volume shows the first period to consist of 9 measures, of two short phrases against a long one; the second period of 12 measures has three 4 measure phrases. In presenting the dance each part must be repeated in order to balance the form. Playfords arrangement of the Sarabande as a country dance, is hardly in keeping with either its steps or form.

The Spanish Dance steps of the Sarabande may be figured for this music in the following way: Castenets are used with which to mark the time.

1. Point and raise the right foot, (count 1) step forward, (count 2-3) slide the left foot lift and pose, (second measure). Repeat in the opposite direction, concluding four measures. Begin the fifth measure like the first, instead of posing, pas bourree to the left ten little steps turning and finishing with a pose. Repeat the entire figure again beginning with the right foot and finish with a pose in place.

2. Spanish draw step to the left three times, pose—four measures; repeat to the right— four measures; Spring left foot forward, right arm over head during pose; spring right foot forward, left arm over head, then two draw steps backward with the left foot, a quick turn backward to the right, stamping right foot and right arm raised over head—pose. Repeat this movement entire, which is danced to the second part of the music. The dance is concluded by repeating the first movement.

# Tambourin

MARTINI

*Allegro vivace*

*Fine.*

*D. C. al Fine.*

1. Partners run forward 4 steps, stamp-brush three times; run four steps, stamp-brush twice, pirouette. Repeat to place. Outside hand shakes tambourine.

2. Partners next run round each other to the left 4 steps, stamp–brush three times again; jette-coupe eight steps past each other. Repeat back to place.

3. Repeat 4 meas. of 1. then brush-step 7 times, dodging from side to side (girl in front of boy). As boy raises tambourine, girl stoops, each twice. Then girl leading pas bouree in a chase round a circle, 3 meas. Pose together tambourines over head. Repeat 1. and finish at Fine. The tambourine is usually accompanied by a drum.

C. F. S. Co. 1750-70

# Passepieds.

ANDRÉ CAMPRA.
(1660 - 1744).

*Vivace* (♪=138)

*f* *p* *f*

*p* *sf* *p*

*cresc.* *f*

*p dolce* *cresc.*

*f* *rit.* *ff* *p* *ff*

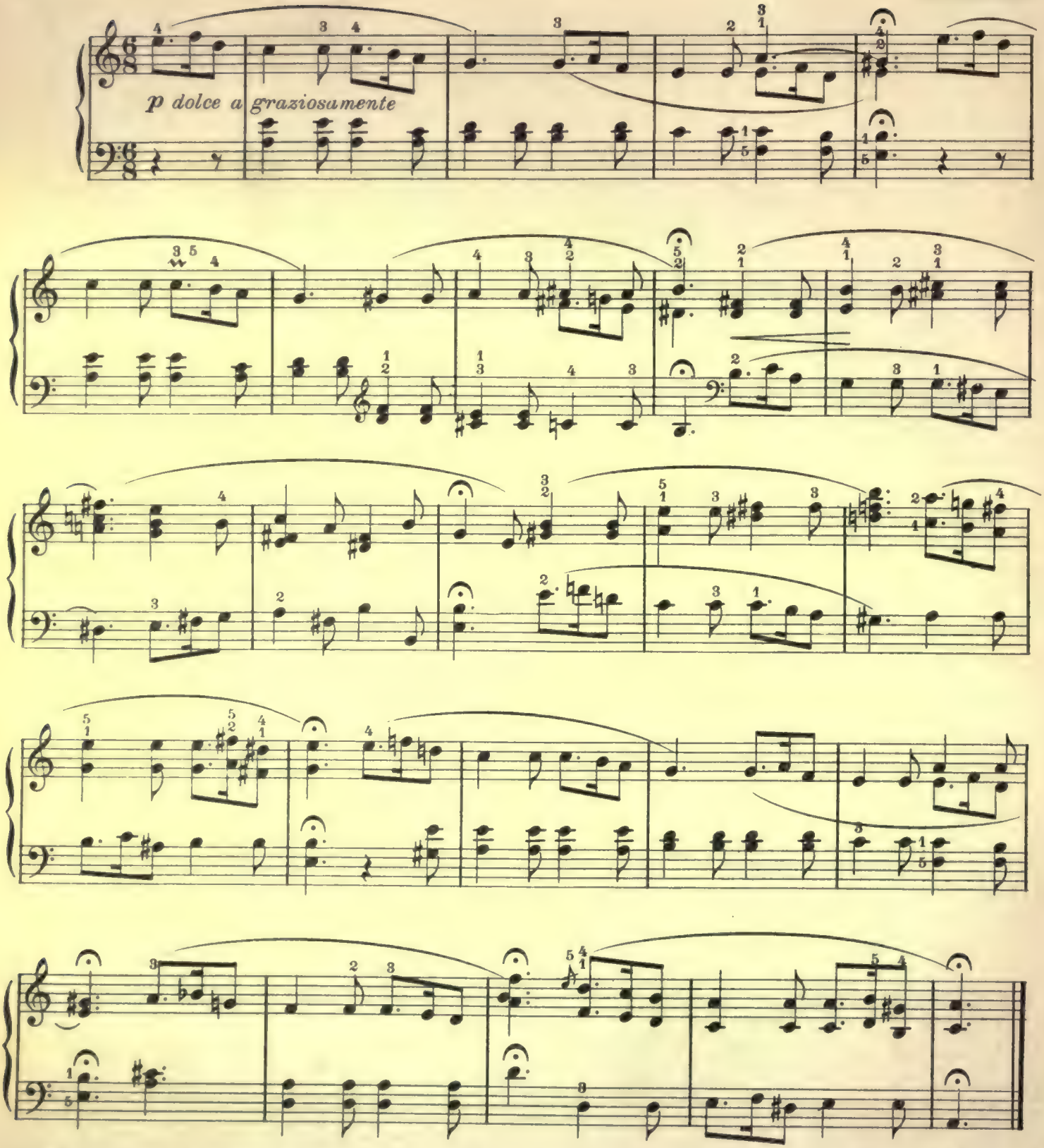
1. Set—five running steps—pass partners right shoulder—five shuffle steps back, two stamps. Repeat passing left shoulders. Dance same figure, partners going forwards and backwards in opposite direction.

2. Both couples dance backward beginning with right foot pas de basque—point—shuffle, pas de basque; balance right, left, right. Repeat and balance at close with joined hands and pose.

C. F. S. Co. 1750-70

# Sicillian.

REINECKE.




The Sicillian is a Shepherd dance of Sicily, and is usually accompanied by flute or tambourine. It is embellished by shaking handkerchief or tambourine, or clapping hands. It is the joyous happy dance of a youthful couple. 1. Step-throw right and left four times, slide-step outward twice, step and turn, Repeat backward to place. Body should swing slightly with step.

2. Both now move outward and round with four chasse steps, two stamps– and turn, handkerchief shaking high above head, outside hand on hip. Now facing partner lead across with four chasse steps and finish with stamp. Repeat all in opposite direction back to place.

3. Youth pursues girl round circle with eight chasse steps, turn on 7, 8. Girl pursues in opposite direction both turn together, two left palms touching waist at back, right hand shaking tambourine over head.

C. F. S. Co. 1750-70

# Chelsea Reach.

Chelsea Reach is one of the best types of Old English dancing of the Queen Elizabeth time. It combines the gracious charm of the Court Dance with the figures of the Country or Contra Dance, which later took the form of a Quadrille. One can easily see how Kings and Queens could step down from their thrones and mingle in this dance without loss of dignity. The dance was named after the famous Chelsea Gardens, where it graced many a royal fete, and where it was last danced in the Chelsea Pageant, 1908.

In order to avoid confusion the dancers must think of the performance in distinct, set figures, the couples moving logically from one to the other. The first figure is a square, the second takes the form of a column in two groups of four; this column resolves itself into two lines. The third figure begins with these lines and swings back into two circles. The last figure is in a square. The directions are after Playfords Dancing Master, 1665. The figures are given in his discriptions first and followed with an explanation by the Author. Nellie Chaplin Studio, London, 1911.

## FIGURES OF CHELSEA REACH.

The step is a leisurly walking with toe well pointed. The form a square of four couples. Partners dance well apart with hands held high in the manner of the minuette. In this dance the man is on the right of the lady. In leading out the right hands are joined. The womans curtsy is low to the heel, not the grand bow of the French minuette. The mans bow a bend and backward step and draw of the right foot, right arm brot to the waist in front and left extended back. In the best style a hat is carried by the gentleman which requires much skill in handling. Two steps are observed to the measure thruout.

1. Meet all in and fall back, set each to his own — *Playford.*

All couples forward to center four steps, point, turn toward each other and perform same back to place. Setting— pass each other diagonally with left shoulder, same step, turn to place and finish with a bow. Eight measures.

2. Lead out all square, fall back and set to your own — *Playford.*

Perform the same figure outward from the square. Repeat first eight measures.

3. The first and third couples change places with their women, whilst the second and fourth couple meet in and clap back to back; the first man and third woman meet the second couple, and the first woman and third man meet the fourth couple. The first man and third woman take hands round with the second couple, and the first woman and third man take hands round with the fourth couple and go half round; the first man gives his right hand to the third woman whilst the second man gives his right hand to his partner; the first man gives his left hand to the second man and turn a whole turn, and the third woman gives her left hand to the second woman and turn a whole turn and then turn your own, the first woman and third man do as much to the fourth couple, all at one time together and the second and fourth couple do the same to the first and third couple.—*Playf.*

While carefully anotated all this sounds confusing unless you see the column form out of the first change. Then the two groups of four mill and turn in chain until they find themselves in lines. The above analysis will effect this if carefully followed. Alternate first and second part of music.

4. Sides all with your own, set to your own and that again. Men take your women by both hands and put all back to back, then women give right hands across and go half way round, whilst the men go on the outside the contrary way till they meet with their women, and fall back with your own woman into the contrary place. Men do the same as the women did, till you come to your places. — *Playford.*

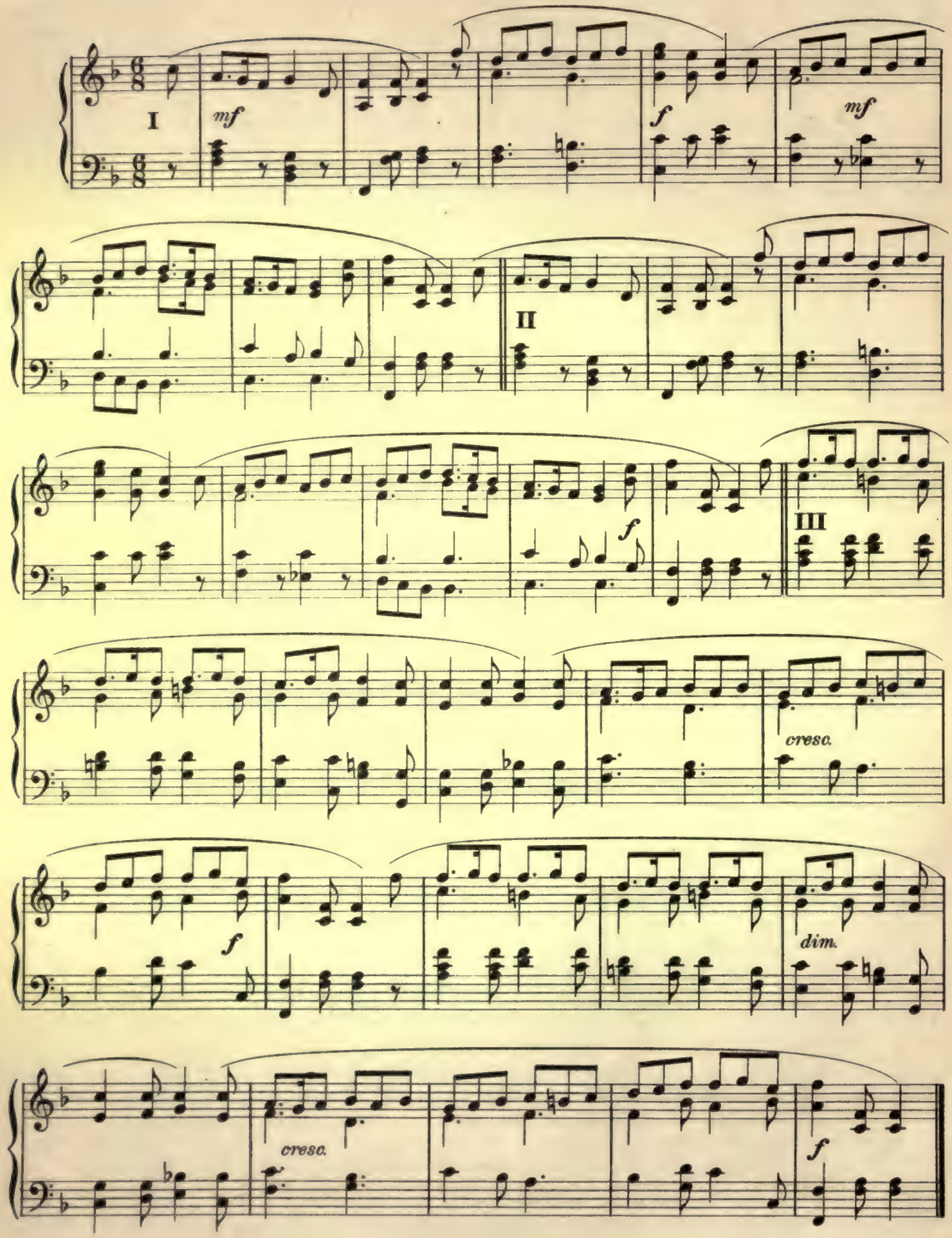
All this is quite clear, from the setting with your partners in and out the lines, to the forming of the two circles, the mill and men going in opposite directions, repeating with men on the inside milling, and women outside all turning in their own places. For the first part, music is repeated four times. For the milling, second part is repeated twice.

5. Arms all with your own, set to your own.— *Playford.* Repeat first figure. That again. Men take all the women by the right hand and lead out, then back again, give all right hands to partners, left to next, right and left till you meet your partner again, then lead on again with the same and give right and left hands till you all come to your own places.— *Playford.*

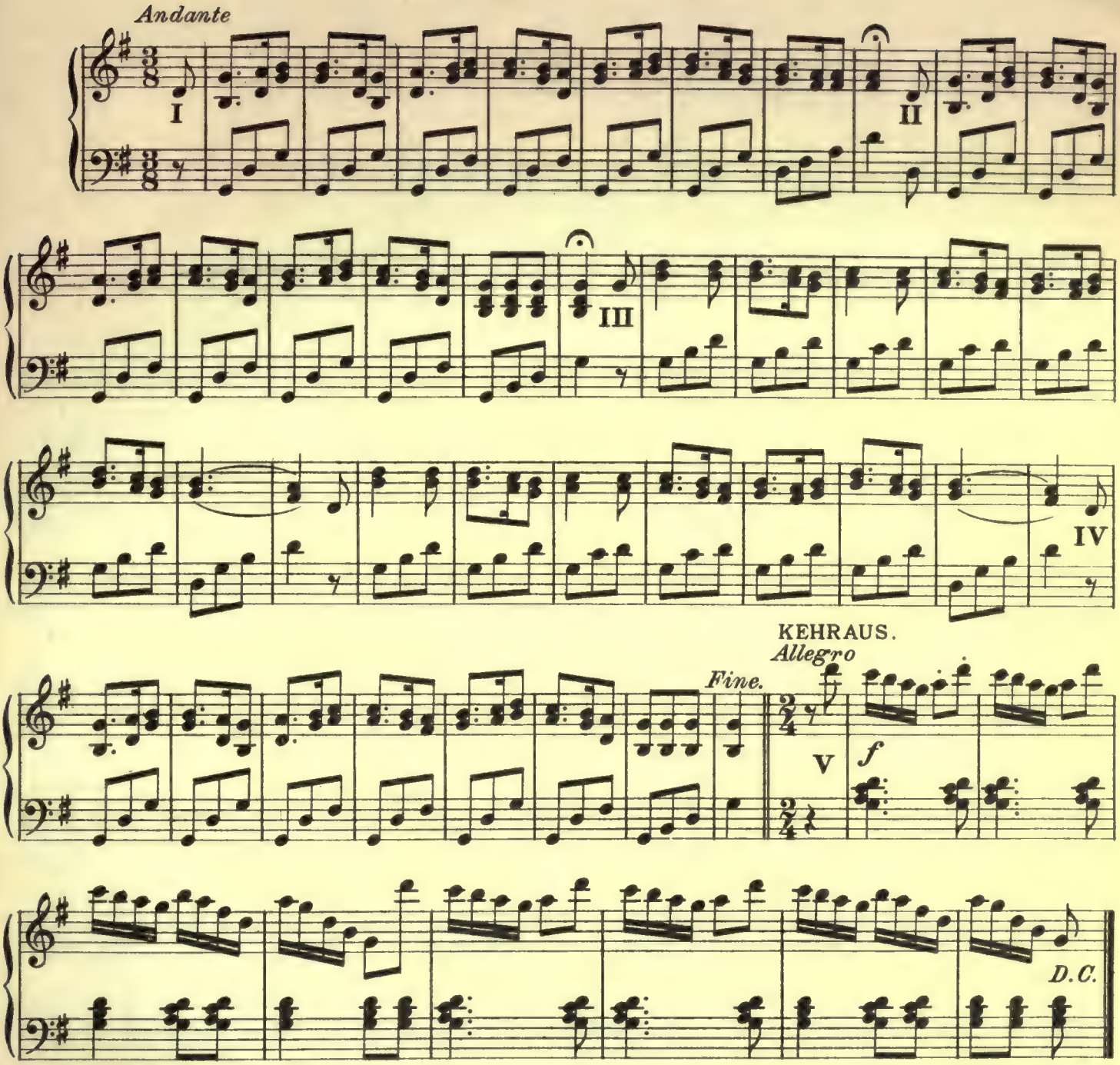
This figure repeats the setting of the first figure and finishes with a grand chain or grand right and left. Finish with setting and a bow. Take partner to seat. For the setting use first part of music, for chain the second part.

C.F. S. Co. 1750-70

# Chelsea Reach.



# Le Grand Pere.




## THE GRANDFATHERS DANCE

In the earlier days this quaint song dance of the Germans was specially used at nuptial and birthday celebrations. Later it was used at childrens balls and may be effectively used in modern ball rooms as a promenade dance. It belongs to the class of processional dances.

1. The round may be danced by any number of couples placed in a promenade, one couple behind the other, the gentlemen leading their ladies by the right hand. I. Walk the measure sedately, with well pointed foot, one step to the measure, dropping a curtsey on the eighth measure.

II. The same is danced to the next eight measures. To part III of the music first 4 measures partners separate and walk in opposite direction looking back, then return 4 measures; drop four curtsys 8 measures, alternating from right to left. Dance part IV same as the first.

2. The Kehraus (2/4 time) in livlier tempo invites the dancers to a gallop, polka or two-step. V. Here two couples may join in circles of four dancing to the left and back again, resuming the processional. If used for a birthday, two rings going in opposite directions may be formed in this figure, encircling the birthday child or wedding couple, after which the Kehraus proper may be danced as here described. The Kehraus typifies that lively skirmish at the close of a wedding, when it was customary to pick up any desirable household utensil such as a broom or frying pan and dance out of the house with it. On ordinary occasions after the allegro all the couples again dance in procession and the whole is repeated as often as desired. The dance may be closed by the couples wheeling off into a waltz or two-step.

C. F. S. Co. 1750-70

# Menuet d' Exaudet

Notes and description by G. Desrat may be helpful in reconstructing this fragment of the classics. Menuet d' Exaudet — a song dance of 1700, restored in 1893, with words and description of choregraphie of the author. This dance first appeared in the comedy la Rosiere de Solenes, by Fravart and was choregraphed by the learned master of the dance, Exaudet, and set to music by him in 1710-1749. It long rivalled the Minuet de la Cour.

I.— Cavelier and dame advance holding hands. Then they seperate right and left and dance backward until they are opposite to the place from which they started. Then they turn; the gentleman marching behind the lady, and salute. The first movement requires 16 measures and is repeated which brings couple back to place.

II.— Solo - 12 measures, cavalier and dame. Cavalier directs his steps to the right and stops, then to the left, stops and poses. The dame likewise dances to the left, then right; then approaching, they take hands lightly. Balancez to the right, rising on toes. Dropping hands, they then chassez croise in opposite direction each to his right. Returning slowly back to place, join hands and salute. Repeat this figure, in opposite direction, 12 measures.

III.— Repeat the first figure 16 measures.

Desrat says: There is no doubt that by a continual system of invention every semblance of the old form was lost, teachers not being taught the old fundamental forms. However with a knowledge of the various minuet steps combined with the above figures given, set to the charmingly descriptive music of the old song a very good example of an Eighteenth Century French Roccoco dance may be produced. Grace, gaity, archness and considerable spirit combined with charm of dress and manner are all suggested.

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This beautiful song Minuet belongs to the period of the stately grace of the Court Minuet, tho less formal in its expression. The following figures are constructed from a musical interpretation and are well adapted to work with children.

The formation for this arrangement is any number of couples placed about ten feet apart, crossing each other in the dance to right and left. The right hand couples pass above the left in the first tour and below in the return. Four tours across the room — are accomplished in the procedure of the dance.

The first eight measures may be used for introduction to lead the couples onto the floor, and in conclusion to return the dancers back to their seats.

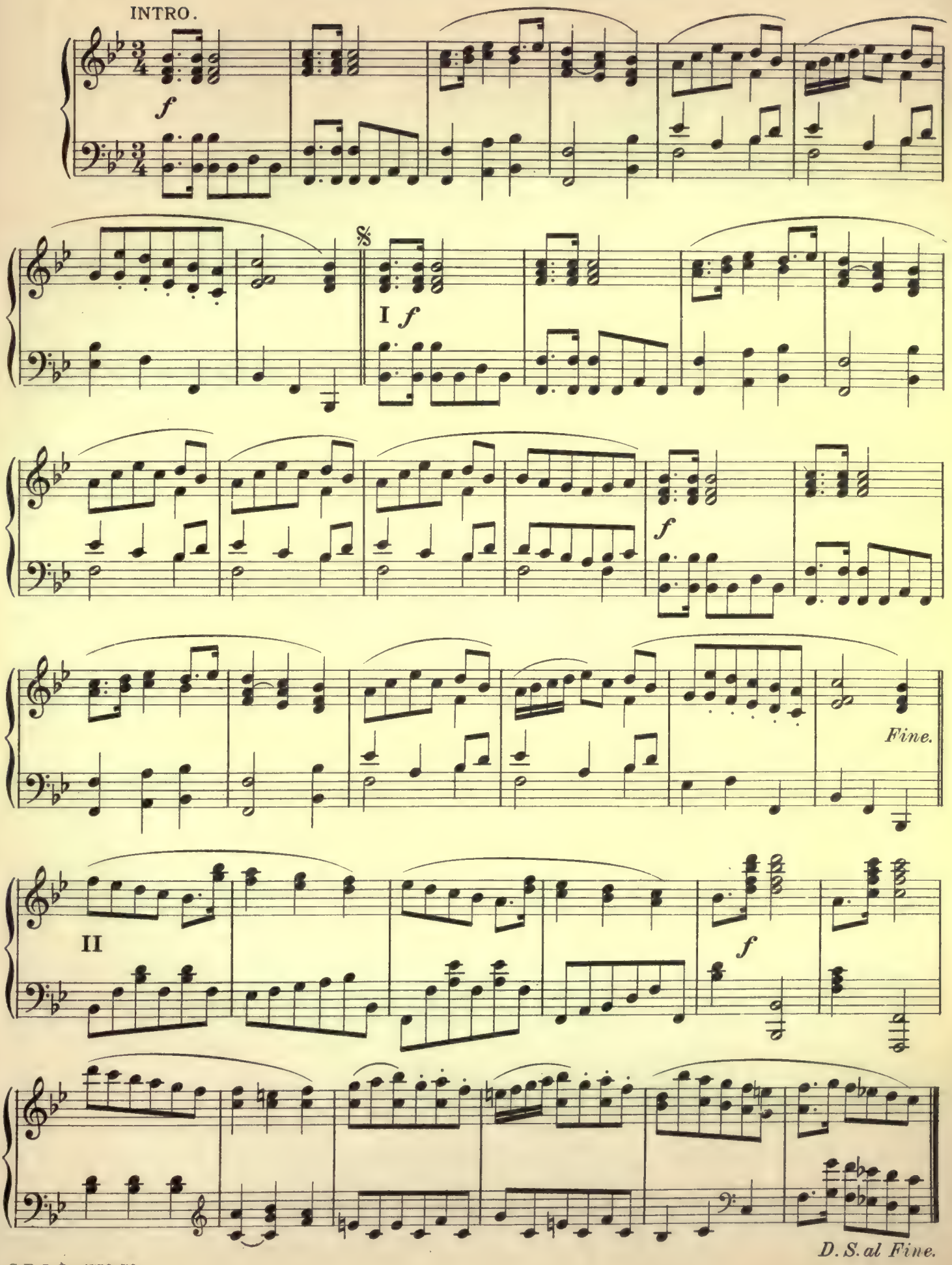
I. One Minuet step, both beginning with outside foot, then slide inside foot forward on second beat, posing on the third beat of the first measure, bowing toward the sliding foot. Repeat step, beginning with inside foot, bowing outward. Repeat these patterns four times. Then pas marché forward ten times, turning and bowing on beat 11 and 12. Repeat both these patterns in the return to place across the room. This finishes first figure. Eight measures across the room and eight measures back.

II. The Rosette; join right hands, both slide quarter step forward with inside or right foot, posing on the last two beats of the measure, looking at partner in front of the raised hands. Now half turn to left by sliding outside or left foot in a half circle forward, which reverses position of partners; pose and look at partner under arched hands. Repeat both these steps around to place. Gentleman then swings lady pas glissez outward and inward, in front of him in four half circle steps, while he pas glissez in a straight line to the opposite side of the room. Complete the tour across to opposite side of the room with a pas Bourre lightly on the toes twelve steps and finish with a bow. Measures nine to twelve. Repeat and reverse this figure by joining left hands and beginning with the left foot which returns the couple back to place.

III. Close the dance by repeating first figure across the floor and back again to place. Then take your partner to seat with the figure of the first eight measures.

In arranging the dance the entrance and exit should be as carefully planned as the body of the dance. The significence of the bow in the Minuet is social and at no time made into empty space. Bow to someone - first to the partner, inward; then outward to the audience or company seated around. Practice a graceful pose of arms and holding of hands, gentleman presenting right palms in which lady places daintily extended finger tips.

# Menuet d' Exaudet



# Menuet de la Cour.

According to Brossard, the Menuet had its origin in Poitou.

Pecour added and regulated many of the figures. Louis XIV., who was passionately fond of the art, danced the Menuet to perfection. But it did not become general until 1710, when Marcel being in the highest repute, the élégantes of that day eagerly availed themselves of his instruction in the management of the train, the courtsy and the pas grâve.

Gardell arranged and Didelot perfected many of the steps and movements of this beautiful dance, which, however, after that epoch of the art, fell quite into disuse, until the circumstance of Her Most Gracious Majesty Queen Victoria having been pleased to revive it again for the Bal Costumé, given at Buckingham Palace, June 6th 1845, on which occasion the following music arrangement was made by the Queens band master, Chas Coote.

## LE MENUET DE LA COUR

Is replete with elegance, grace, and dignity. From the commencement to the end it is one continuous movement; the great art of which is in bending and rising properly, never allowing one step to finish until ready for the preparation of the next, which may be regulated by the power of the instep, and manner of carrying the body from one foot to the other; particularly in the Pas de Menuet.

## FIGURES.

1. The Cavalier leads his partner to the part of the room selected for the dance, and places himself on her left. The Menuet then commences by both making a dégagé to the side; and the Cavalier raising his left hand gracefully to his hat, salutes to party opposite, whilst the lady makes the courtsy. This should occupy the eight measures of the introduction.

2. Both execute a Pas Marché forward, and, turning face to face, bow to each other. The same Pas Marché is made returning to their places.

3. The Cavalier gracefully presents his hand to the lady, and leading her forward, both balancez to each other, and coupé to the right finishing at corners.

4. Both move forward to opposite corners with Pas Grâve, Pas de Menuet, finishing with their right shoulders to each other.

5. They then cross.— Pas Marché, Minuet step to the corners, the Cavalier placing his hat on, when both move forward and make an Assemblé Soutenue, finishing with their shoulders to each other.

6. The Cavalier and his Lady now step back, turning the contrary shoulder; thus four times; after which they bow slowly and rise twice.

7. Both raise the right arm and join hands in ensemble, move round each other and finish in corners.

8. The last figure is repeated, but to the left, giving the left hand, and finishing opposite each other between the corner.

9. A balancé is now made by the Cavalier and his Lady, both move forward and make an assemble soutenue, dos-á-dos, pas de bourré ouvert, turn to the left, and changement de jambe.

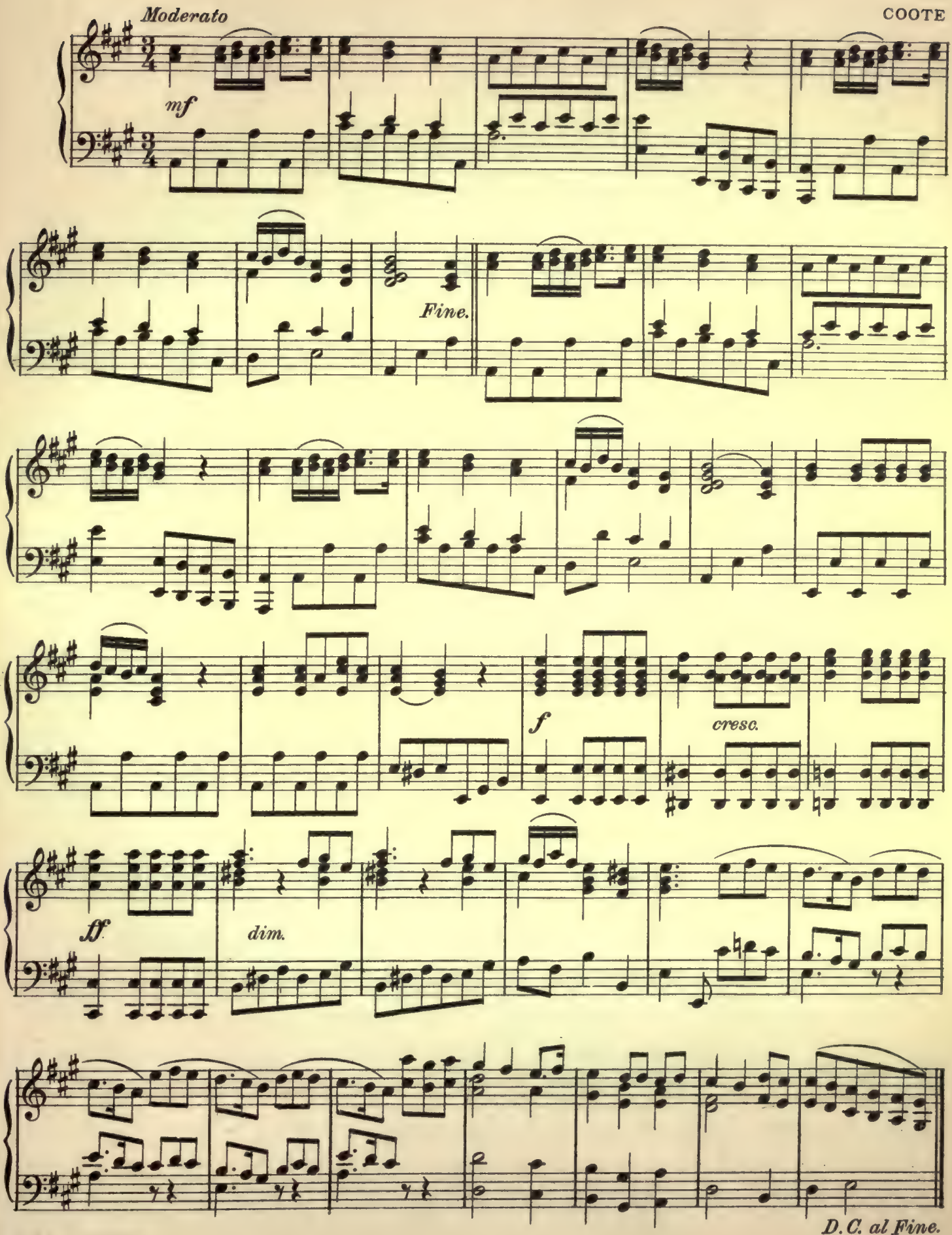
10. The Cavalier and his Lady advance to each other with the shoulders alternately forward, and executing the chassez á trois pas, finish in corners.

11. Both in this figure give their right and left hands, and moving round to the right, resume their original places, balancez, move back, then forward and finish.

Note. The Menuet de la Cour is danced by one couple around a small square of five feet which gives ample room for the execution of the figures. It may be danced by many couples thus arranged in a larger square or in lines.

# Menuet de la Cour.

COOTE



# Menuet du Dauphine

The name of this composition as well as its charming *naivette* suggests a childrens dance. The following form has been patterned after the melody and plan of the phrases. The simplest of the Minuette steps and movements are used - pas marché, (pointed walking step) pas minuette, balance, point, curtsey, bow, pose. The girl should carry a fan, the boy a plumed hat to be used in the pictures. The disengaged hand holds the fan which is suspended from a ribbon. The hat is changed from hand to hand as needed, held to the side, as in the bow, extended wide as body is bent and heels come together.

ENTRANCE — With fan and hat in left hands, couple join right finger tips, and pas marché thru six measures of opening music to center of floor, reverence on seventh, hold, rise and face on eighth measure. Play first or last eight measures.

I. Right hands joined, balance forward 1 beat, rise on toes 2, hold 3; balance backward on left foot next measure in same manner; with hands still joined, minuette step round to each others places beginning with right foot and finishing with curtsey on right foot back. Repeat to next four measures continuing to left and finishing in place. In the curtsey hands are disengaged, girl spreading skirt with right, boy bowing, arms wide, heels together. This rosette figure may be repeated to first eight measures.

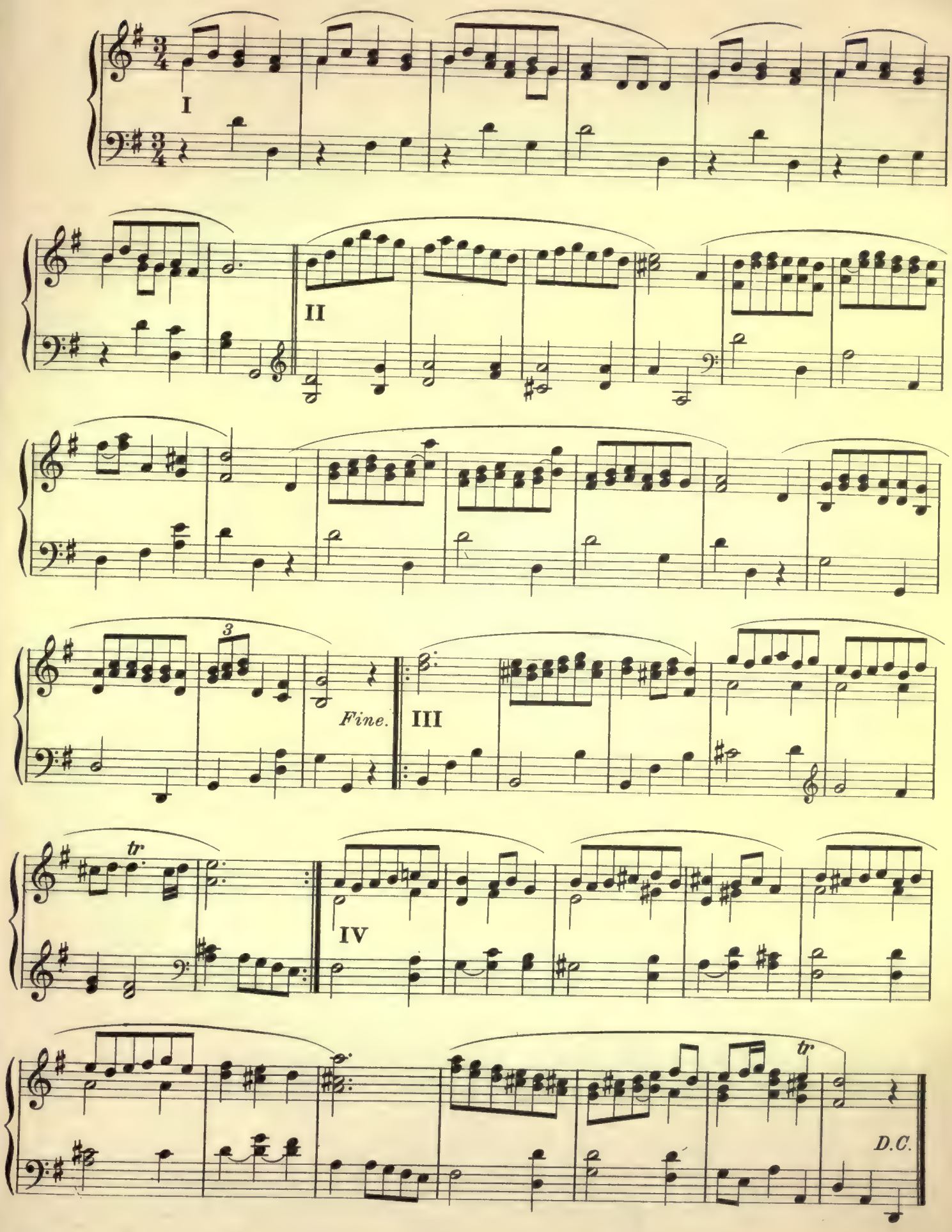
II. Rising from bow, couple walk past each other to side of room or stage, left shoulders inside — heads, hat, fan leaning to left — nine pointed steps beginning with left foot and pausing on tenth with right foot pointing; pivot on right foot to left and return to place and finish with curtsey on eighth measure. Step on left, cross right, tap, tap, — repeat to right, to left, pirouette and bow. Repeat which finishes next sixteen measures.

III. In Duo, couple join hands and walk to right hand side of stage, walk forward five steps beginning with left foot and posing on sixth. Boy passes girl in front of him to left five follow steps then pirouette and bow. Repeat, returning to place, the girl to front of stage the second time. Repeat this figure in the other direction, returning to place in the center.

IV. Repeat first figure in the center of the stage, then retire to the opposite side backwards and bow with face to audience. If two or more couples take part, the balance of the setting must be kept by working from opposite sides, both in the dance and in the entrances and exits. While the walking step is simple the style of the dance must be maintained by the backward pose of body and arms, with the daintily pointed foot carried well forward. Ease, balance and grace of movement should characterise the dance.

C F S Co. 1750-70

# Menuet du Dauphine



# Menuet de la Reine.

In contrast to the letter Z upon which the Minuet de la Cour is performed, the Minuet de la Reine is danced from right to left, partners moving away from each other, returning, passing, going forward from the center, back, turning at the center, etc. It is a couple dance and while requiring a knowledge of the Minuet technic, is not difficult to perform.

It is said that Gardel the great master of the Minuet, arranged the de la Reine for the marriage of Marie Antoinette to Louis the XVI. It is here adapted from the Von Jolizza „Schule des Tanzes," to the music of Boccherini.

## Directions.

The first 8 measures will serve to bring the couple or couples, on the floor. Then repeat for the Reverence.

1. *Reverence.*— Gentleman presents his right hand, into palm of which lady gives fingertips of left. With hands well raised, both step forward with outside feet, shoulders dos - a - dos, pose, both perform demi-pirouette outward, bowing low. They now repeat this figure with demi-pirouette in opposite direction back to place, finish with bow; join hands and then balencez forward one measure, back one measure, pirouette and bow. First 8 measures repeated.

2. *Separez.*— Lady and gentleman now both make a quarter turn to the left and take six steps away from each other, turn and pose on 5-6. Repeat back to center and hold in place.

3. *Traversez.*— Lady and gentleman now both go forward with pas minuet step 1 measure pas Polinaise or follow-step, 1 measure; repeat these two still forward, face and pas de Basque two measures on opposite feet, face, pirouette and turn. This finishes the next twelve meas. Repeat to place.

4. *Rangez a recule.*— Gentleman now makes a quarter turn to the right, lady to the left and with six small steps run or "range around" each other half turning on six, right shoulders together. They half turn in this manner four times.

5. *Pas recule*— Beginning with the right foot, both lady and gentleman step backward six steps and bow or pose viz a viz. Repeat back to place and finish with a bow. This completes 8 bars of the trio to Fig. 4-5. These two figures may be repeated in the opposite direction.

6. *Balencez a cote.*— Both lady and gentleman now balancez twice to the side, beginning with the right foot finish with pirouette and bow, 4 meas. Repeat in opposite direction 4 measures more.

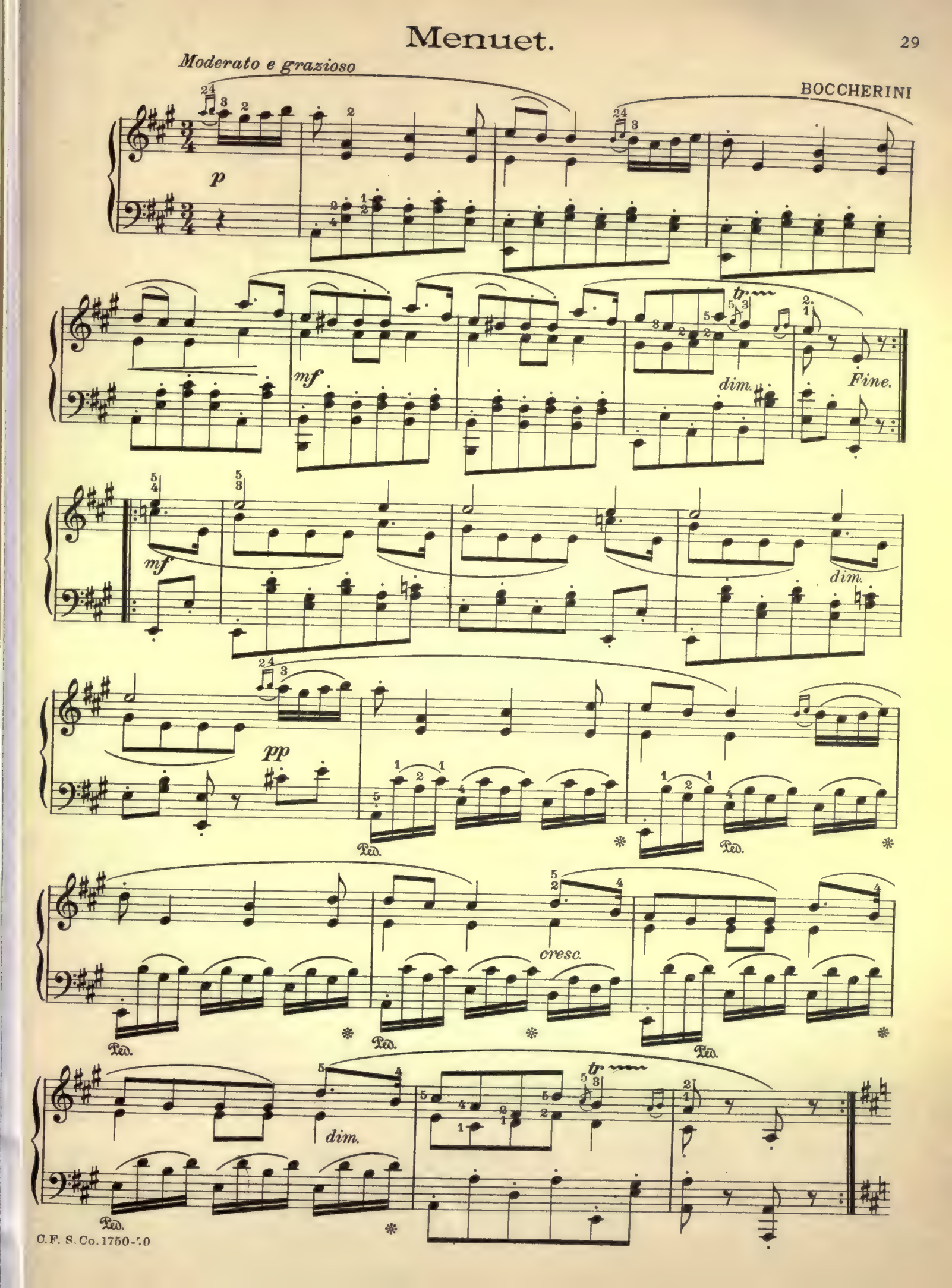
7. *Traversez.*— Pas minuet, pas polinaise, pas minuet, turn—next four measures away from each other; pas minuet, pas polonaise, pas minuet toward each other both joining hands, perform a tour de main or complete circle of six steps and finish with bow. Fig. 1 or the Reverence is now repeated and closes the dance. Lead lady to seat.

C. F. S. Co. 1750-70

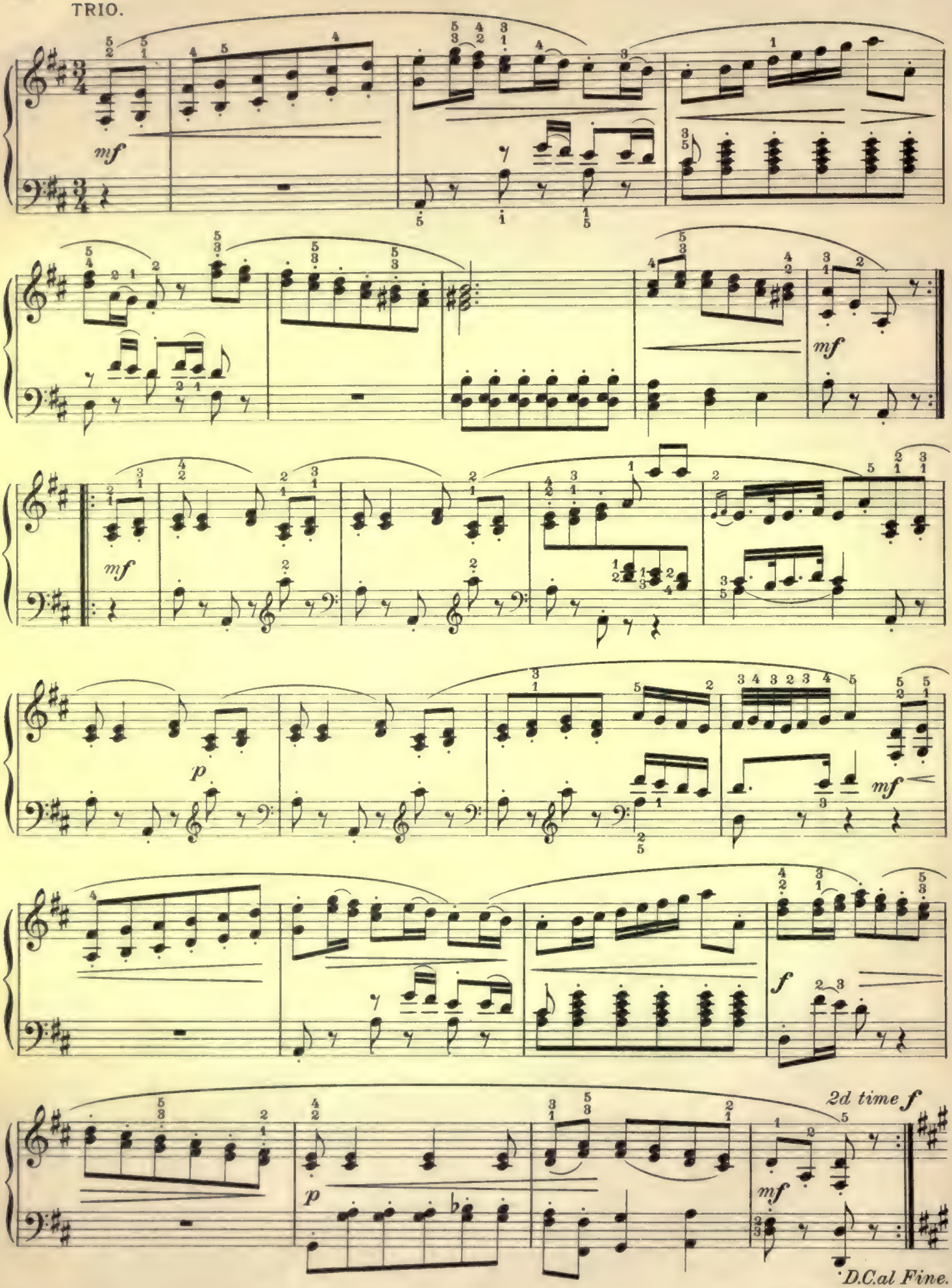
# Menuet.

*Moderato e grazioso*

BOCCHERINI

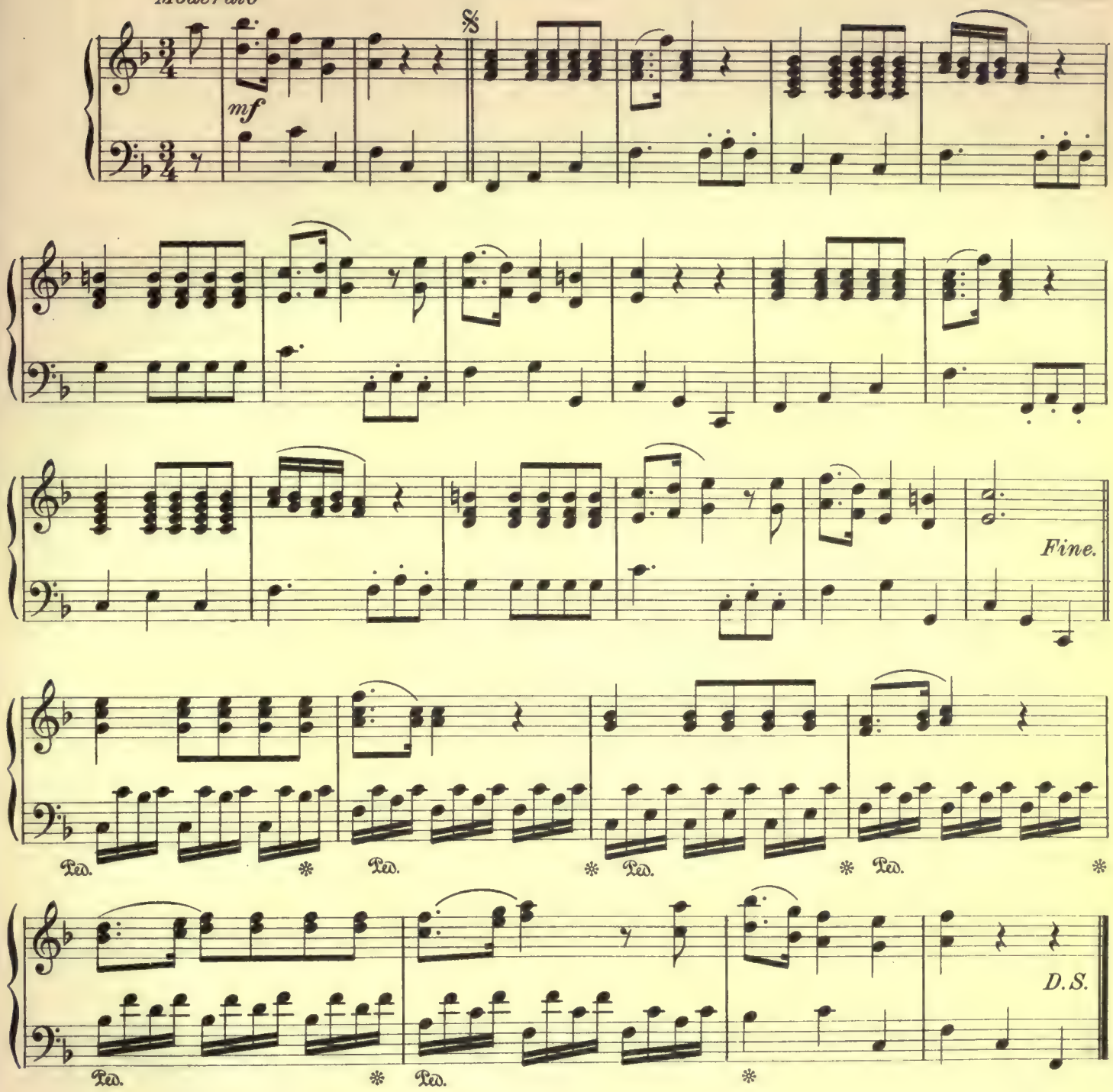


TRIO.



# Minuet
(Don Juan)

*Moderato* MOZART.




DON JUAN MINUET.

In the decline of the Minuet it was finally walked as a quadrille. This form yet prevails in the Southern States as a relic of Colonial days and yet will be found in the repertoire of most dancers there. Even in this meager form is preserved some of the stately graciousness for which this dance was famed in its earlier history.

FORMATION. Quadrille. The Minuet should be danced very slowly, a dignified walking step being used, one-two-three, point, balancez front, back. Salutation to partners (introduction) two measures.

1. All coup. pass partners and meet corners, time two measures; pass on to next in same manner, pass again, next salute partners in place, two measures.

2. First four to the right salute; to left salute; salute each other in center; partners in place salute; eight measures. Side four repeat.

3. All forward, salute; to place, salute; repeat, eight measures; salute corners; salute partners. Promenade to seats.

C.F.S.Co. 1750-70

# Gavotte de Vestris

As described by G. Desrat.

In 1887 the old dances regained a little of the favor which they enjoyed in the 18th century. Next to the Court Minuet, the people delighted in the Gavotte. On account of the limited resources of later dances, it was impossible to revive the old Vestris and Taglione Gavotte, with their brilliant jumping steps and the arrangement of the couples in their correct positions on the floor. Hence came the necessity of regulating the dance as a Quadrille, executed by two or four couples. The three distinct parts of the dance are a faithful translation of the 18th Century Gavotte placed between the stately introduction and closing of the Court Minuet. See Minuette de la Cour.

ORDER OF THE DANCE. Two couples are placed facing each other as in the Quadrille, the gentleman holding in his right hand the left hand of the lady.

INTRODUCTION. First movement of the Court Minuet, eight measures. The same movement is also danced when taking the ladies back to their places.

I. The gentleman taking the lady's left hand in his right, advances with her by a jete, bring the feet together, the right heel to the middle of the left foot, assemble (change feet) in front. Both go back three jetes, assemble behind, 8 measures. Criss-cross, the gentleman to the right, the lady to the left in front of her partner by an open sidestep twice and three changes of the feet. Repeat in the opposite direction.

II. Crossing by the gentlemen. The gentleman describes a large semi-circle to his left by eight jetes, passing in front of his lady. He then takes seven jetes backward and assemblé; 12 measures. Repeat. Same music 12 measures. Balancing, the lady and gentleman advance facing each other, taking 8 zephyr steps, giving each other the right and left hand alternately four times. They return to their original places with eight more zephyr steps executed by turning the hand. 12 measures.

III. The gentlemen advance each leading his lady by jete, assemblé; rest. They change ladies, and withdraw by three jetes, assemble behind, 8 measures. The gentlemen begin again with the same movement and take their ladies back to place, 8 measures.

IV. The two couples, taking the zephyr step, execute a pursuit in a circle, changing ladies twice; they then advance to the front with three jetes backward and assemblé to place, 12 measures.

CODA. The two couples then begin again the introduction to the Court Minuet which finishes the dance.

If the dance is danced by four couples they are placed as for a Quadrille.

## SECOND ARRANGEMENT

FORMATION. Quadrille formation. Any number of sets of 4 placed the length of the room, gentleman at lady's left.

STEP. Pas Marche three marching steps (begin with outside foot) and pause followed by 4 points with same foot.

BOW. Minuet-Gentlemen step to left (facing lady) close heels, bow low in hips with sweeping gesture of the arms. Lady step to right, draw left foot behind, sink on right foot, transfer weight to left making sweeping bow.

ARMS. Gentleman presents right hand off his sword or heart (three cornered hat in left hand held breast high) palm upward, hand raised above shoulder.

LADY. Hands on skirt, raise left from back and drop tips of fingers on gentleman's upturned palm.

I. THE GREETING. *(a)* Head couples pas marche forward to the center, starting with outside feet, pause, point four times. Return, pointing with inside feet, sides the same.

*(b)* All forward, Pas Marche and bow. Reverse steps back to place, pointing toe and looking at each other over shoulder. Repeat; then dance last four measures by lady turning forward under right arm of gentleman (gentleman in place) four steps finishing with four points.

II. THE FAN. Two side ladies extending and joining left hands walk toward the center, extending at same time right hands to head and foot ladies, throwing them into a line, the same figure should extend the length of the room thru all the sets. Three steps, beginning with the right foot should bring all into this line, then four points in place. Couples of each set next break at center, turn to the left, reversing position, ending with 4 points. Then two end ladies of each set, join left hands and swing to the right, end with four points. Break at center again and swing to right, end with four points.

This makes four changes. Hands of two center ladies should be down, hands of couples up. These four turns leave the ladies facing corner gentleman. Ladies now turn with corner gentlemen then back to own partner who turns her to place and then under his right arm, finishing with four points of outside foot.

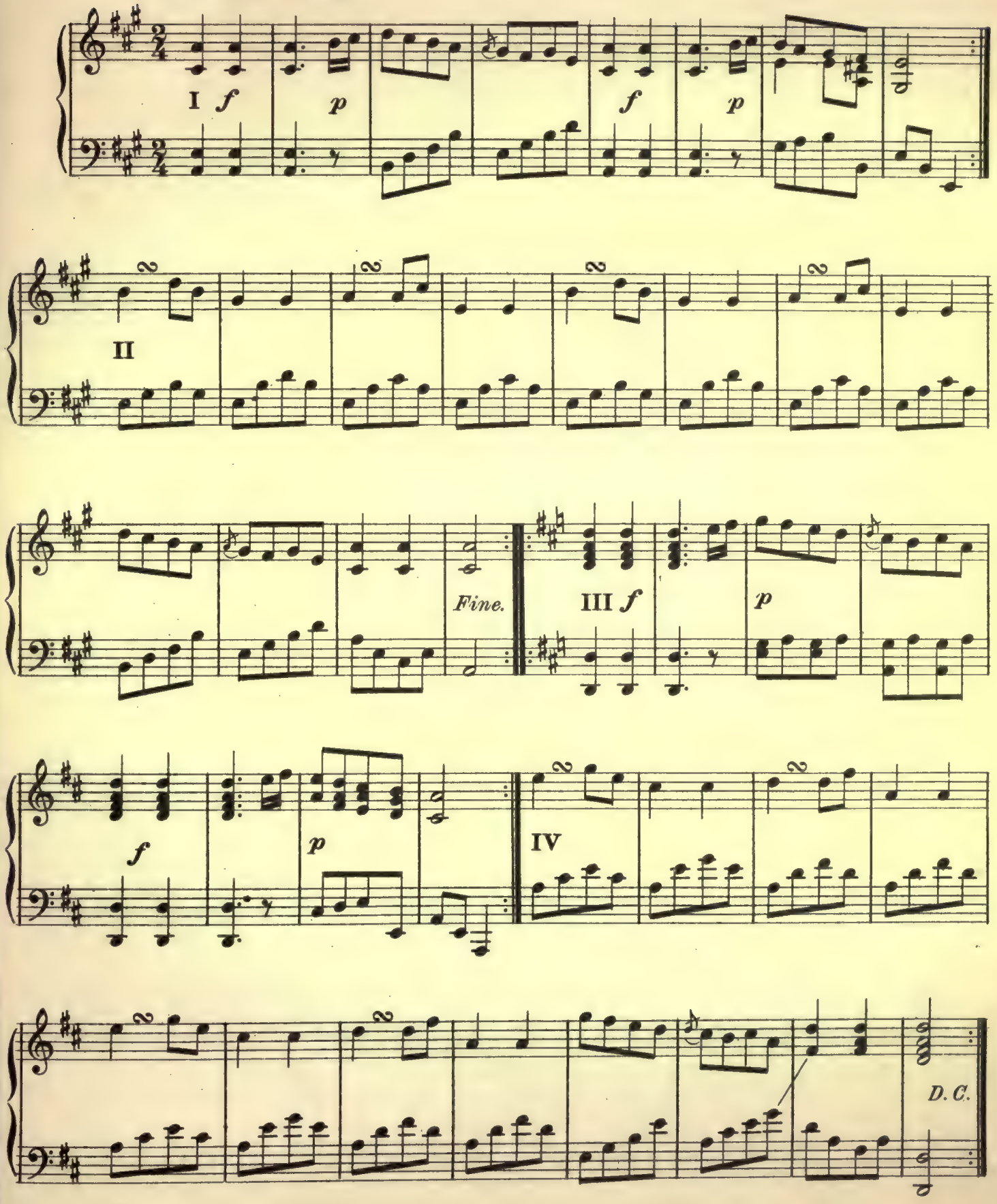
III. GRAND MARCH. Head couple and left side couple stand on one bar of X across the square facing foot and right side couples. Thruout figure, head and foot couples step forward and pass the other two couples on the outside. Pas marche step, and point four times at meeting each new couple.

Four progressions in this march leaves couples at corners opposite to their own places. To get back home, ladies chain, with opposite partners half turn and cross over to place. Gentlemen then turn ladies under right arm and finish with four points. IV. GRAND CHAIN. *(a)* Right hand to partner arm raised high, pas marche on to corner, pause with four points, meeting all couples on around to place. *(b)* Finish with b of Figure 1. Bowing profoundly, gentleman turning lady under right arm and four points at close.

V.—MARCH OFF FLOOR. Side couples fall in behind head couple, right hand couple first, left next. Pas Marché, about the room and seat lady with a bow.

# Gavotte de Vestris

*Moderato poco allegro.*



# Gavotte le Ballett du Roi.

Gluck and Grétry both composed gavottes, and the dancer Gardel, in the time of Marie Antoinette, introduced a fresh dance to Gretry's music. At this time the dance was in great favor.

Suitable music to which the following tract of the gavotte can be danced is "Le Ballet du Roi," by Lulli, 1633-1687. It is in 4 time, commencing on the third beat of the bar.

The dancers start in a line or circle, the couples separating themselves from the rest. Only in this way can it be effectively danced.

1. Four gavottes forward, four gavottes round, four back and four round again the dancers hand in hand, the figures always accompanied by graceful head movements, the partners turning toward each other or apart.

2. Gavotte round the room, the ladies changing sides four times, the dancers hand in hand, but each looking the opposite way and making a step on the side, with the one a curtesy, the other a bow, repeating the step and the reverence.

3. Face partners, taking both hands, and alternate toe and heel step; point toe in front, then behind, then up the room pivot, and same back, and pivot.

4. Repeat the same step to the right twice, and twice to the left, with partner, four gavottes round.

5. Skate four times, viz., slide the one foot and bring it up behind the other; change feet, two pawing steps, gavotte round partner, repeat same step down (two pawing steps), and gavotte round partner.

6. Gavotte forward three times, pirouette back, raise foot up to heel, and advance four times.

The steps which form these movements are the gavotte viz. three steps and an assemble in 4 time. You spring on the foot that is on the ground and at the same time the toe of the other foot downwards at the back.

For the half circle round, jump one foot to the side, bringing first the right foot forward and then the the left.

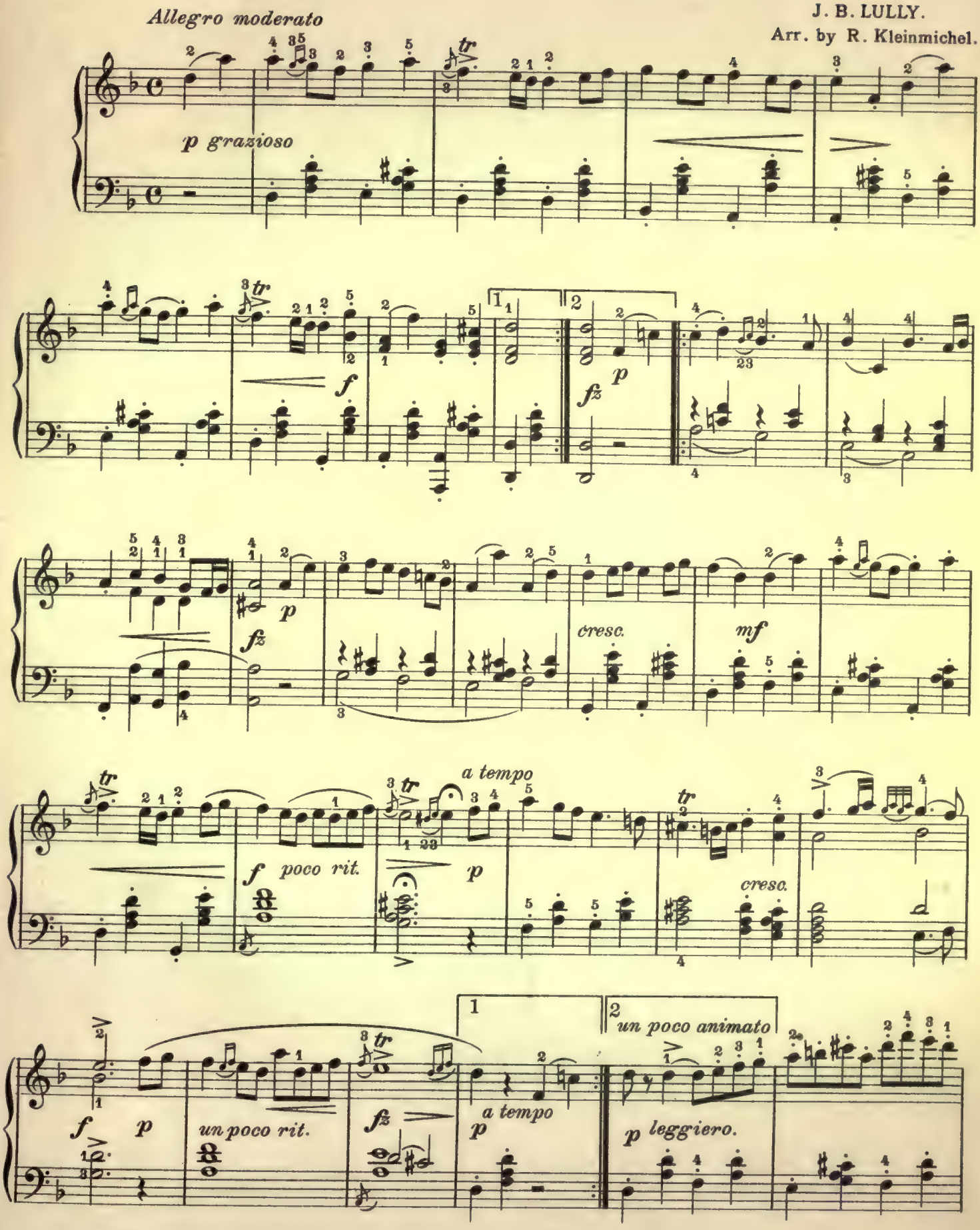
For the pirouettes, slowly raise the foot, jumping round the while. This is sometimes called the tarantelle pirouette. Pivot with one foot, toe and heel, alternating with heel and toe.

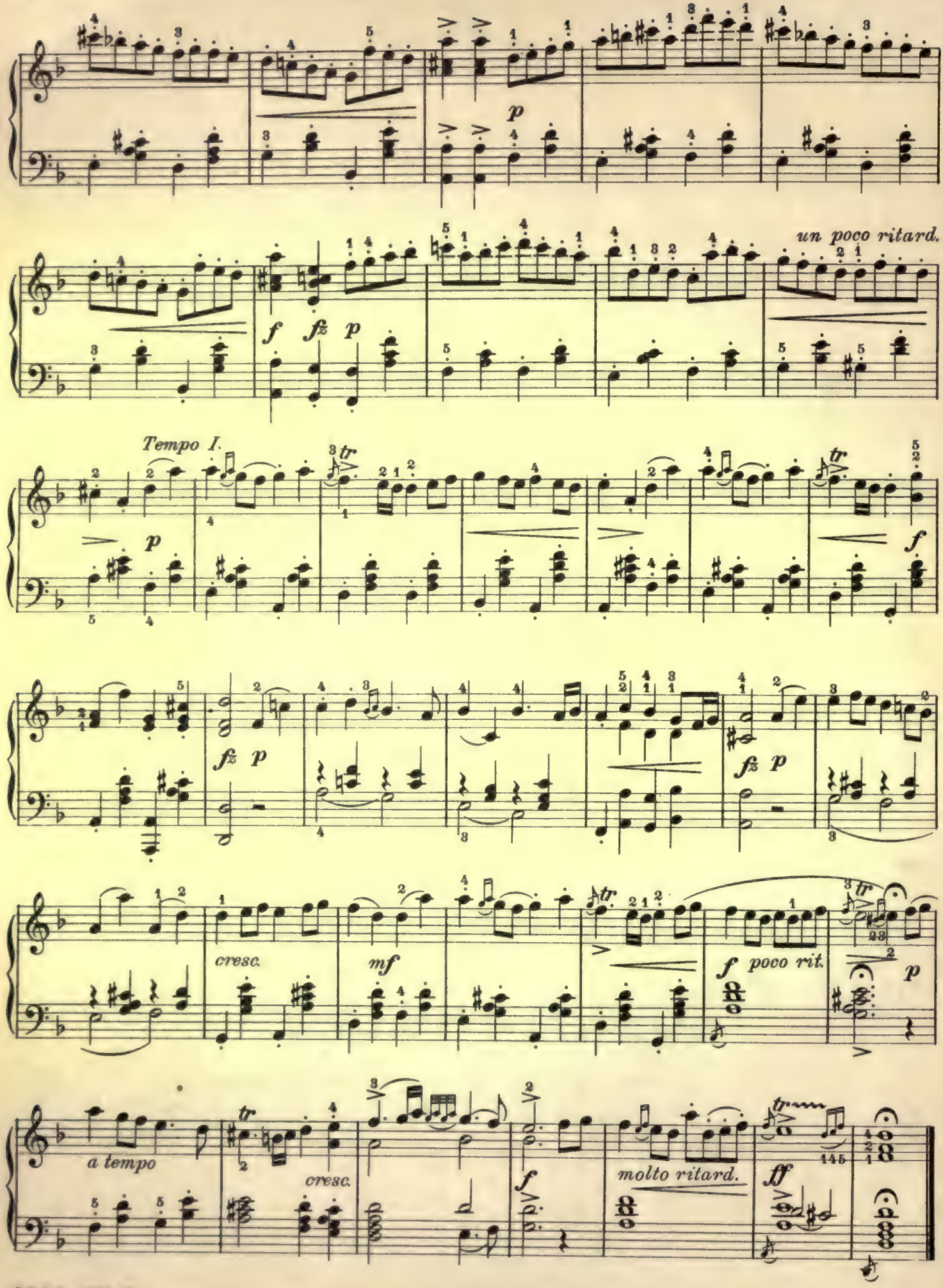
C.F.S.Co. 1750-70

# Gavotte.

le Ballett du Roi.

J. B. LULLY.
Arr. by R. Kleinmichel.




p
f
fz
p
un poco ritard.
Tempo I.
tr
p
f
fz
p
fz
p
cresc.
mf
f
poco rit.
p
a tempo
tr
cresc.
f
molto ritard.
ff

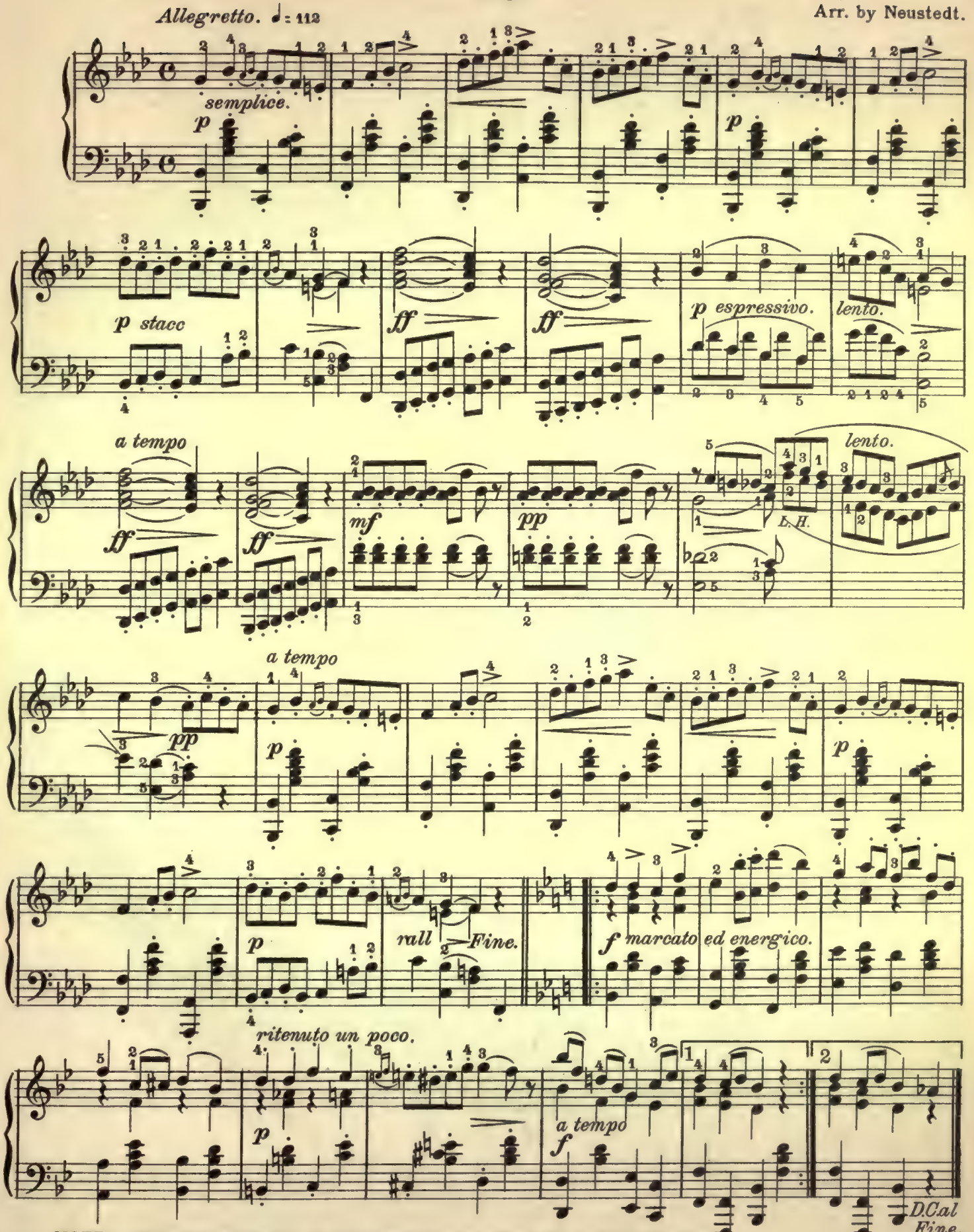
# Gavotte Favorite

de

MARIE ANTOINETTE

1774.

Arr. by Neustedt.




NOTE: No original version of the dance being extant, the general figures of the gavotte must be followed in the preparation of the dance.

# Gavotte

*Allegretto* ♩=72

J. S. BACH.

*p*

*cresc.*

*mf*

# Musette

*Andante pastorale* ♩=108

J. S. BACH.

*p*

*mf*

*p*

*dim.*

*cresc.*

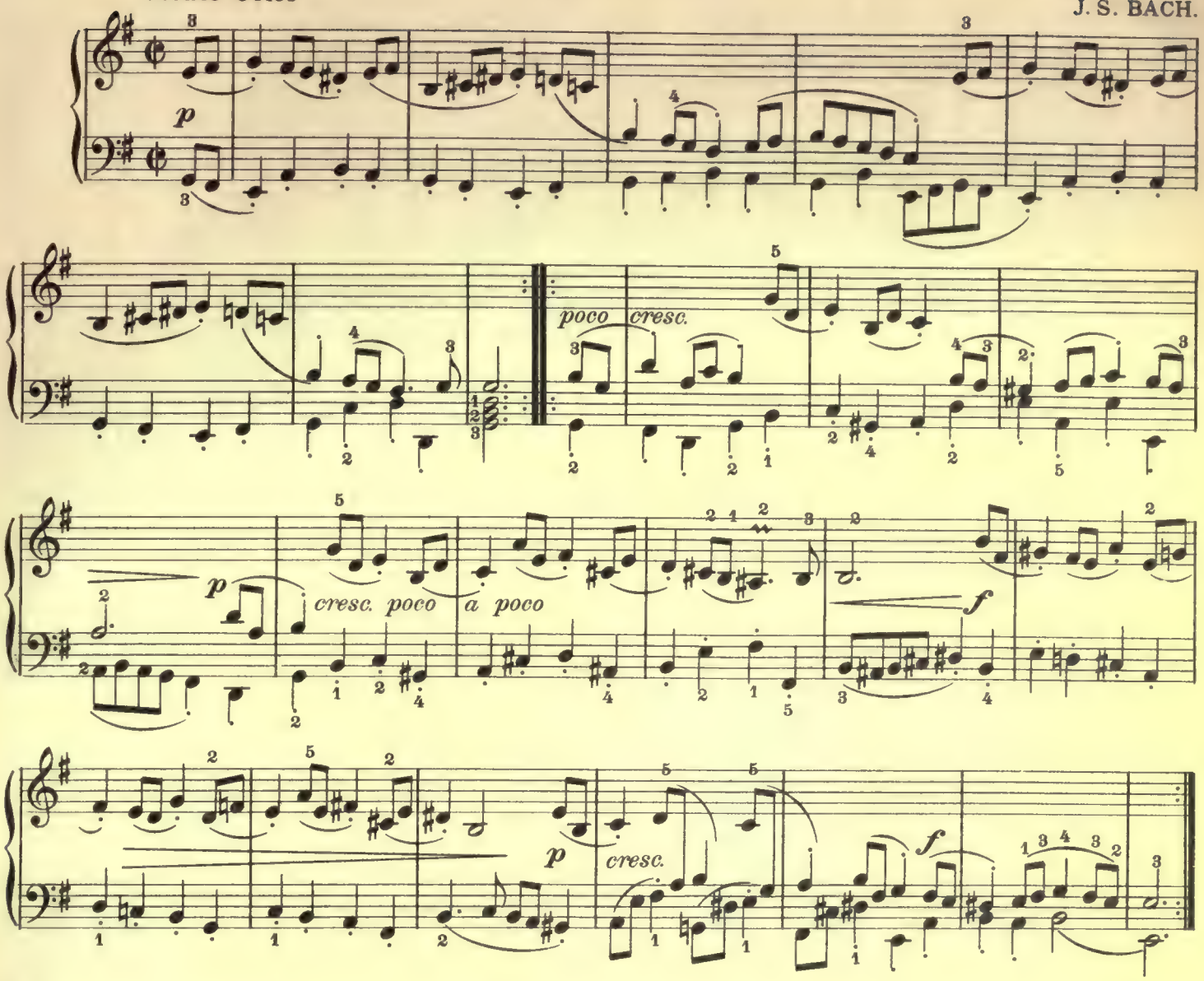
*p*

*pp*

# Bourrée

*Vivace* ♩=108

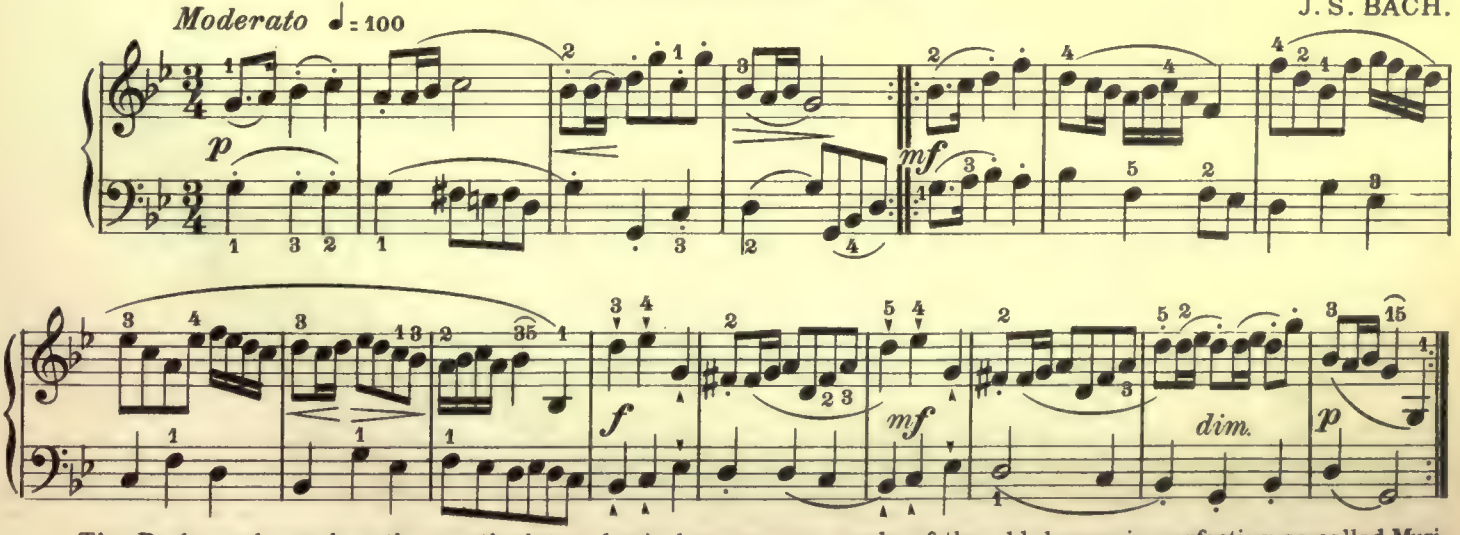
J. S. BACH.




# Polonaise

*Moderato* ♩=100

J. S. BACH.

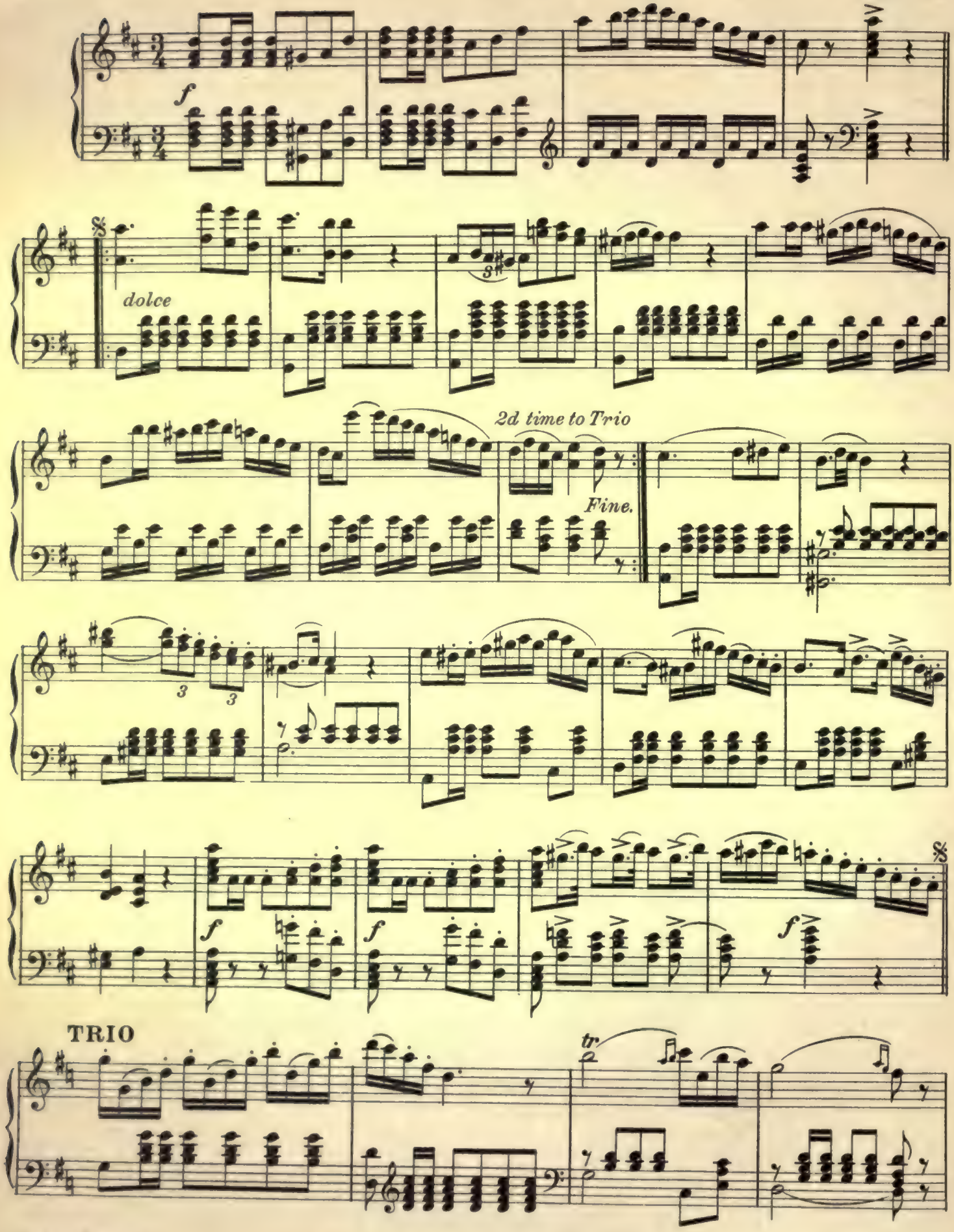


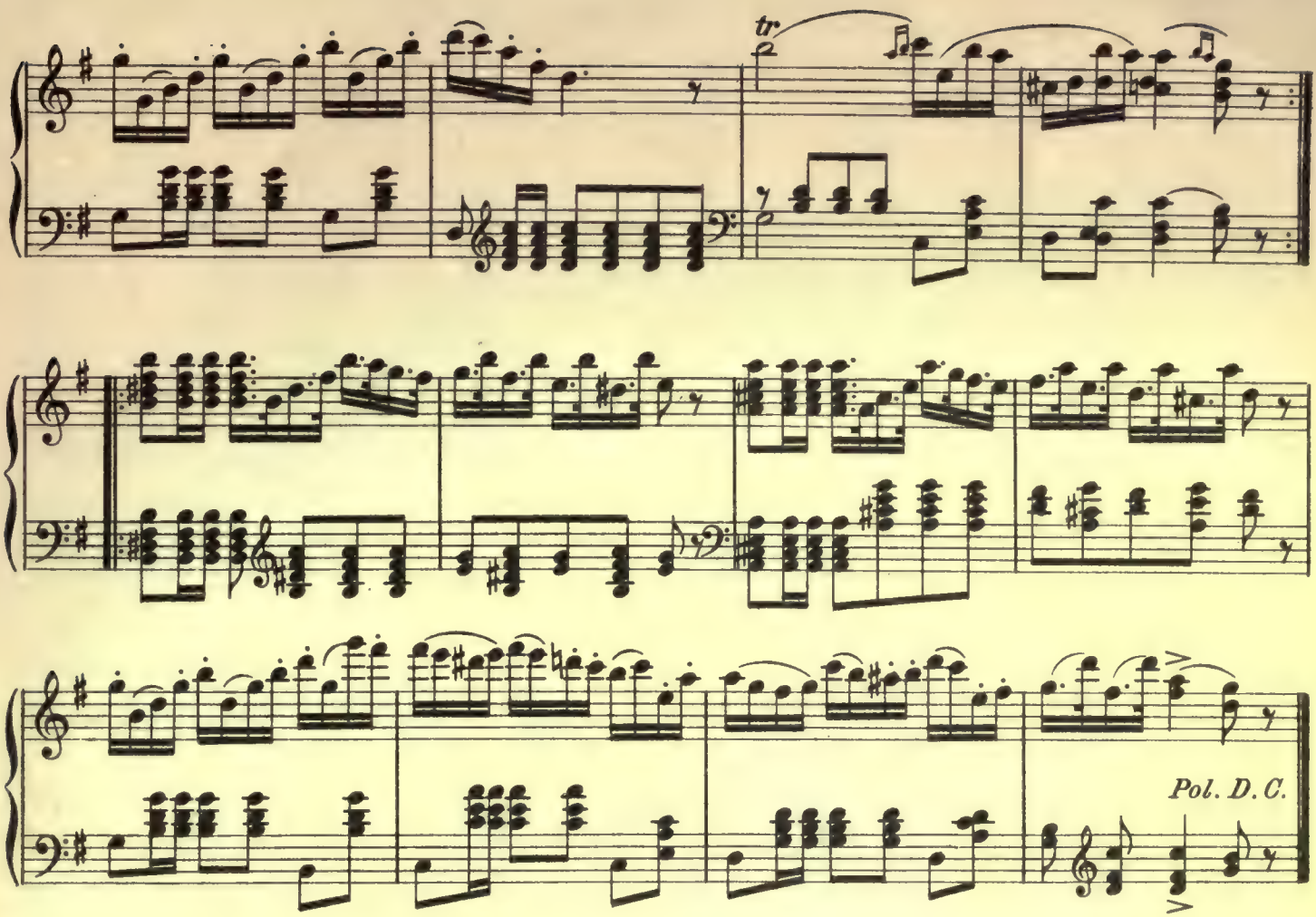

The Bach numbers show the use the later classical composers made of the old dances in perfecting so-called Musical Form. In these their characteristic qualities and content are retained, but the freer rhythmic construction of the dance is made mathematically correct and they become good piano pieces instead. In this form they are retained in the Suites.

Both the polite and the ruder dances of the people were used for these foundation forms. The Bourree is a lively French Clog of great antiquity; the example here printed may well serve for a modern step-dance. The Musette usually followed upon the livelier steps of the Gavotte in the nature of a leave-taking of partners, bringing the latter to a dignified close. The Minuet and Polonaise have been previously discribed.

# Princess Polonaise

LEUTNER.






"The name Polonaise is given to a great solemn and imposing march executed at the opening of Court balls, by all the dancers on their way to salute the Sovereigns. It is walked with slow steps to a measure of ¾ time, proceeding thru all the parlors and galleries used for the occasion. Altho used at the great official balls of other foreign countries, it is never used by the French. In May 1890, an attempt was made to revive the Polinaise in its first form. Jean de Paris, in Figaro, May 7th, of that year speaks of this revival as very happy and picturesque. Each Cavalier dressed in red coat and knee trousers, carried a little wand in his hand, which in the procedure of the march, while passing before the hearth on the cadence of the triumphal war march he threw into the fire".— Desrat.

Sometimes the name Polinaise is given to the Russian Mazurka, danced in the form of a Cotillion.

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The Polonaise is a ceremonious processional dance used in the opening of State Balls in European Courts. It seems to be a milder or later form of the Pavane, using much the same step, salute and half turn, starting with alternating right and left feet. The master of ceremonies takes command and leads the procession thru various figures. In formal court days the dance began with a series of introductions, starting with those of highest rank. These began to take their places on the floor in couples, followed by others until the entire company was assembled for the dance. After the grand march the procession came up the center of the room, where partners separated, gentlemen to the left and ladies to the right, until they met again at the door; at signal the gentlemen paused and took the lady next behind them. This occured at regular intervals until the original partners came together. Where the assemblage was very large, two or four ladies passed forward at one time and the change of partners was more quickly accomplished, the ladies pausing with a suitable curtsy, awaiting the new partner. These changes were also made to the side, couples crossing from right to left and back, stepping on to the next partner, forward. In this way, many beautiful figures were originated, inspired by the martial changes in the music, always keeping to the figured step chosen at the start. The rhythmic motive of the music should be carefully studied and patterned to this effect.

These figures were often carried on to tedious length but may be happily concluded by a few turns of the old round waltz, when the regular program of the ball may proceed. Chopins Military Polonaise, Opus 40 No.1, is excellent for occasions which warrant the use of a band.

# Sir Roger de Coverly

or

VIRGINIA REEL

The Sir Roger de Coverly, which antedates the Virginia Reel was a dance of considerable dignity and character. While a socalled Country or Contra Dance, it was in line of direct decent from the charming dances of past centuries and retains many of their graces. It was entirely a social dance, a display of courteous manners rather than an excuse for roughness. The first figure, "Cavalier and Lady" was the visiting figure in which couples walked forward, sedately bowing and indulging in various forms of greeting. The second figure "The Reel" or "Reeling" was livlier. In the "Grand March" the gentlemen drew their protective swords for the arch under which the ladies passed. With this in mind a very dignified and interesting dance will result.

FORMATION: Sixteen people form in couples, four couples on a side, gentlemen placing all ladies to their right. This alternates lady with gentlemen instead of all men on one side and ladies on the other. The step should be a walk for the first part, a skip for the reel and marching for the last. Avoid romping and use the fingertips in taking the hands of the dancers, carrying the arm well raised from the shoulder. The lady should raise the skirt lightly with the disengaged hand. In the dos-a-dos the skirt should be gracefully held with both hands. All the figures are danced double or in couples instead of single people, the more familiar way known to us. Three contrasting sets of music, such as were used for this dance are given.

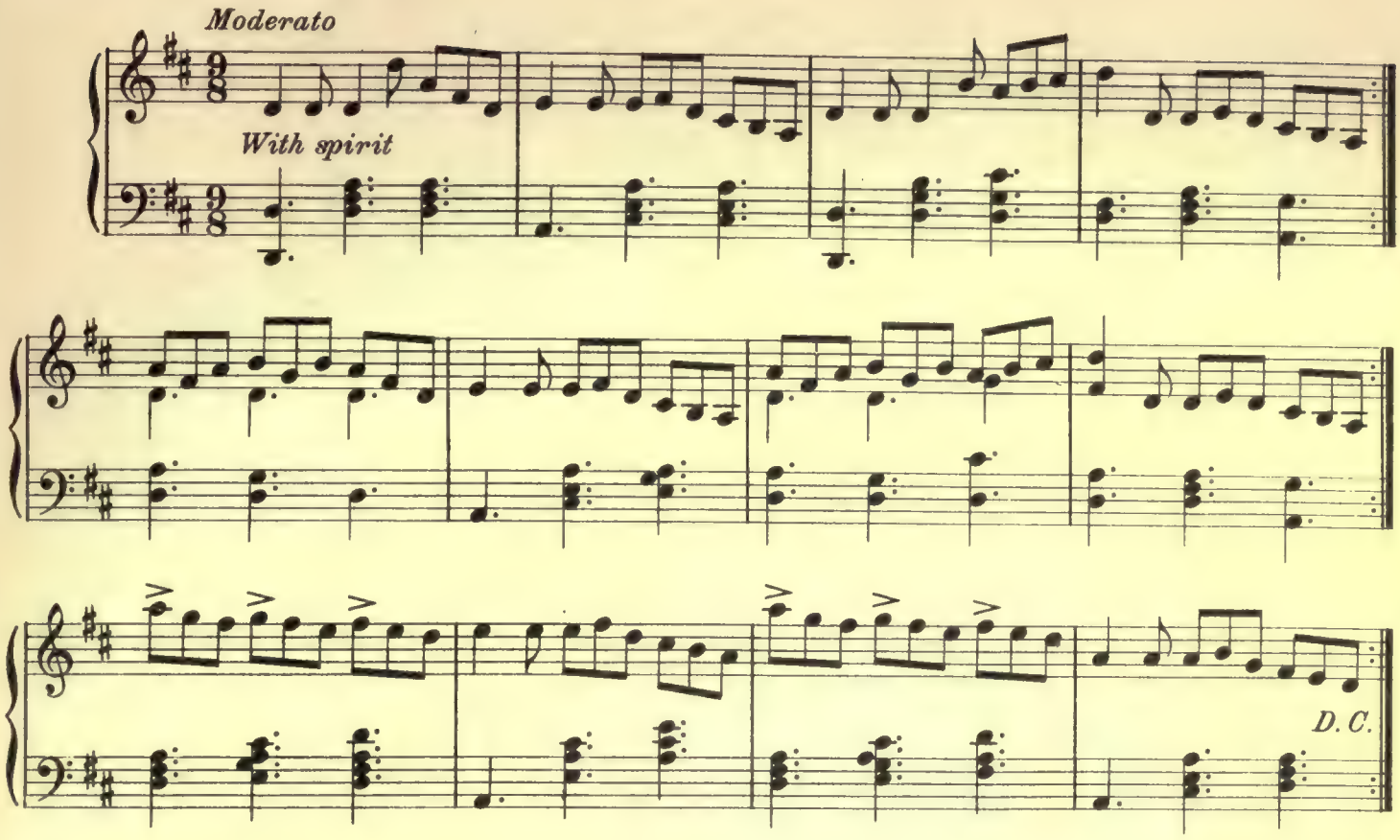
1. Cavalier and lady: Two couples approach from opposite corners, curtsey, take right hands, left, both, dos-a-dos as in our Reel, alternating couples from side to side. In turning in the middle be sure and turn entirely round and return to place backward the gentlemen leading the lady.

2. Reel: Two couples down the middle and back. Form the line at the head by each gentleman facing his lady, joining right hands and half chaining forward to the next person form-a chain of six, then returning to partner again and chaining in the opposite direction, thus coming down the line, reeling with each person in turn. This forms a very pretty figure the test of which is that a gentlemen and lady are always dancing together.

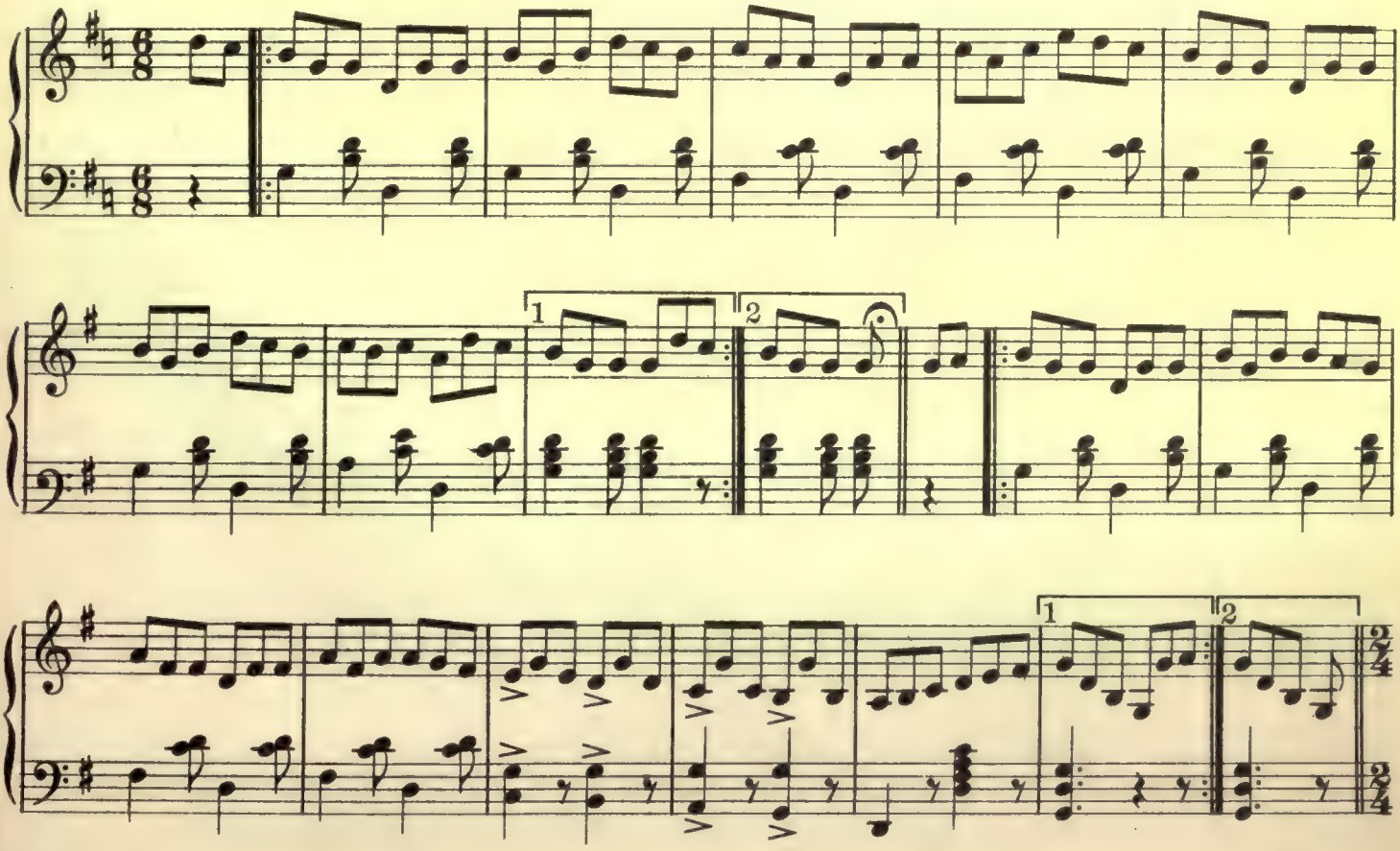
3. March: When the two head couples have danced down thru the line in this way, they promenade up the center and lead off down the sides all the other couples following. The first two gentlemen draw swords, forming arch for the others to march under, ladies placing themselves to the right of their partners. This leaves the former head couple at the foot, with the second couple at the head. When all the couples have danced thru these figures a march may be formed preparatory to the guests making their adieux to host and hostess at the door.

# Sir Roger de Coverly.

## Cavalier and Lady.

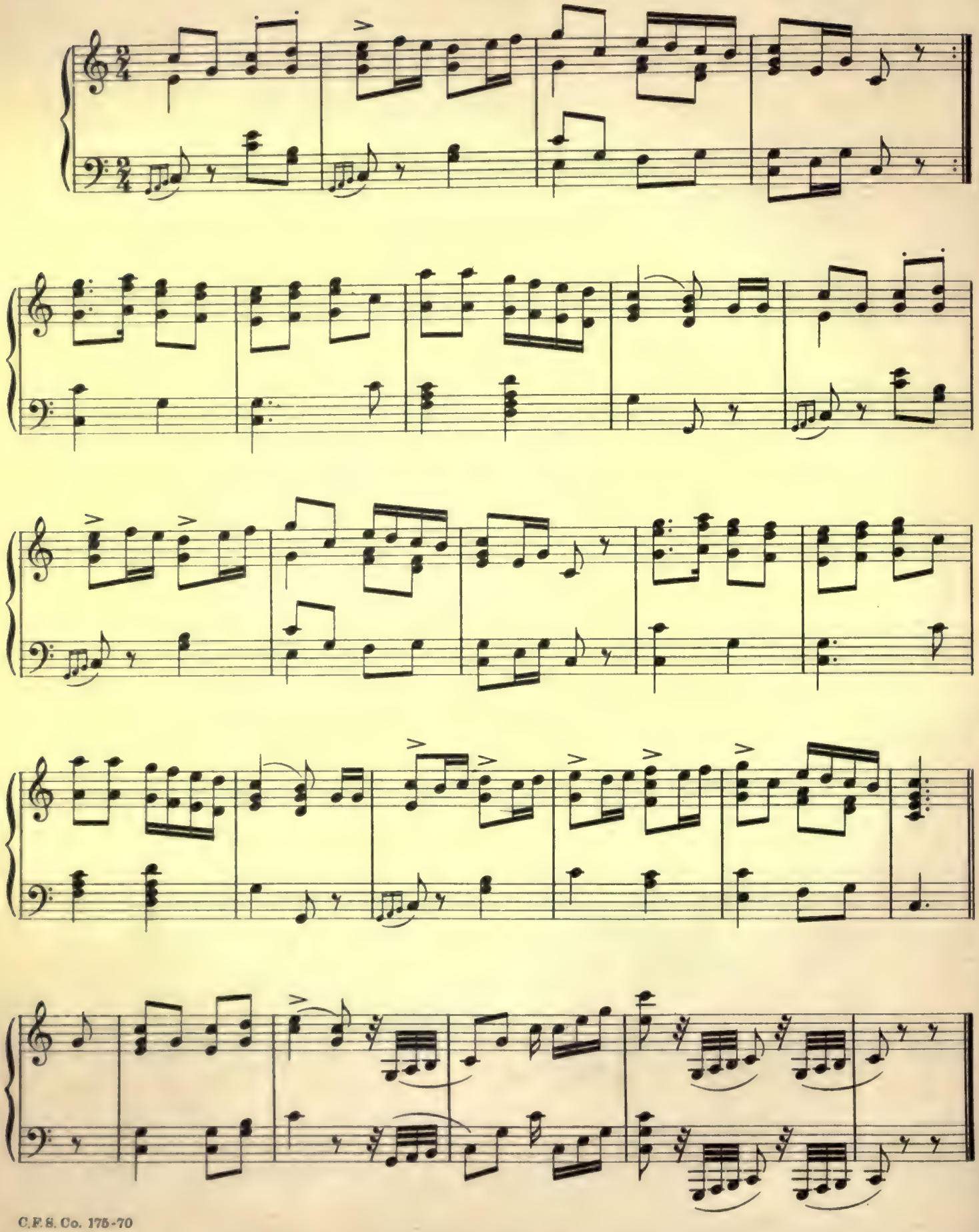



## Reel.



# BRITISH GRENADIERS

**March**



## COUNTRY DANCE

**Cavalier and Lady.**

*Moderato.*

*mf*

*Fine.*

1

2

*D.C.*

## THE GIRL I LEFT BEHIND ME

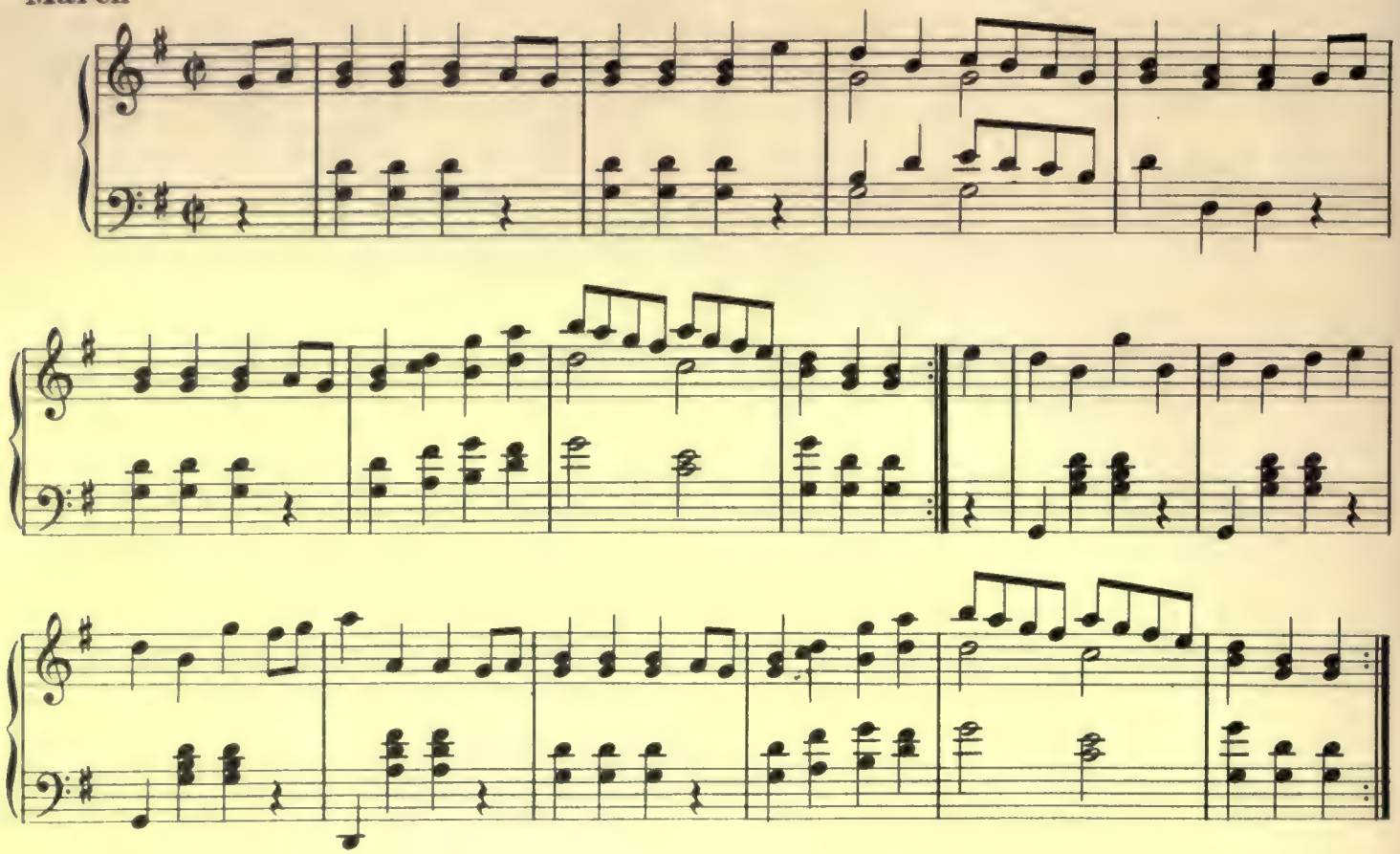
**Reel.**

*Allegro.*

*mf*

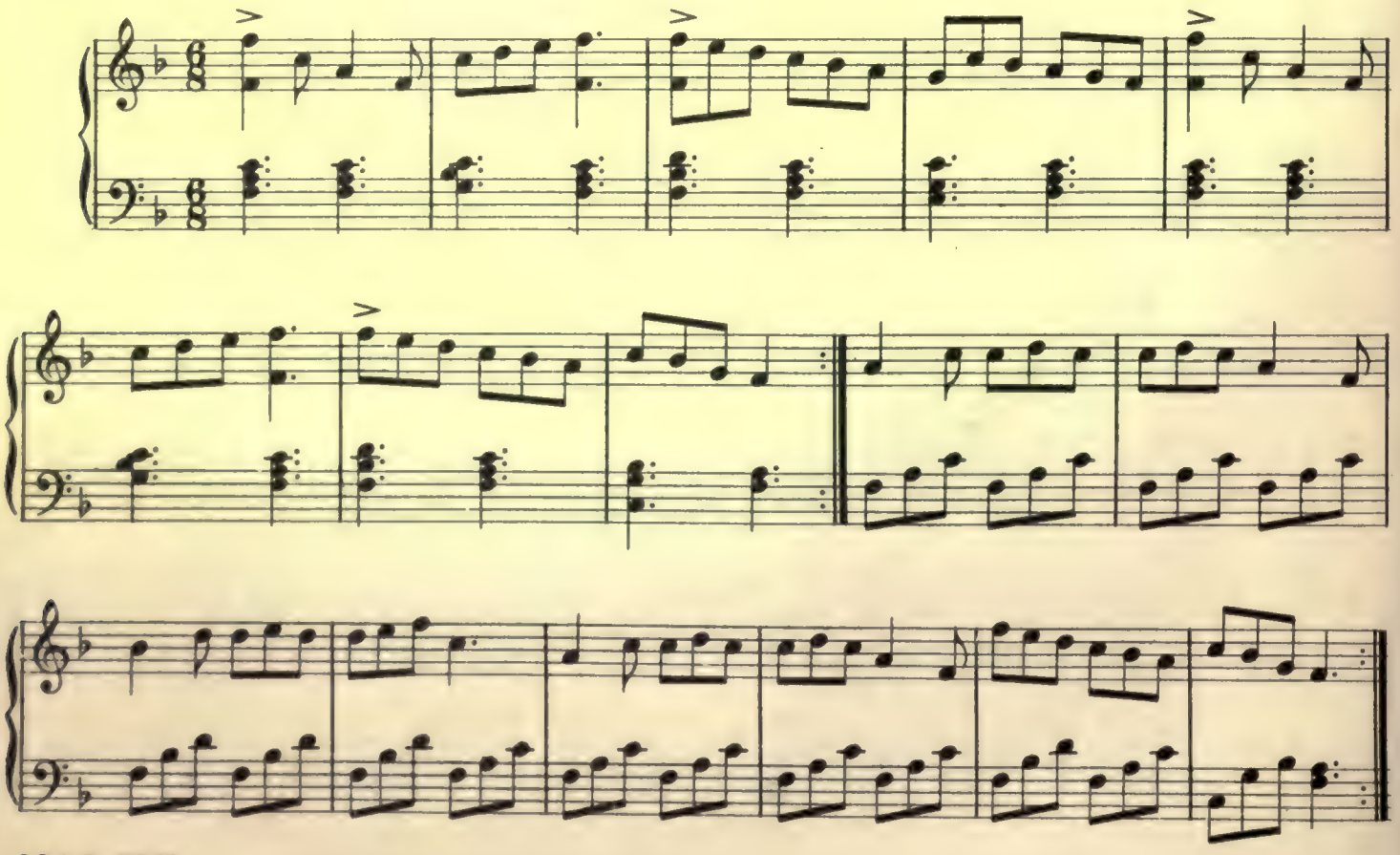
## WHITE COCKADE

March



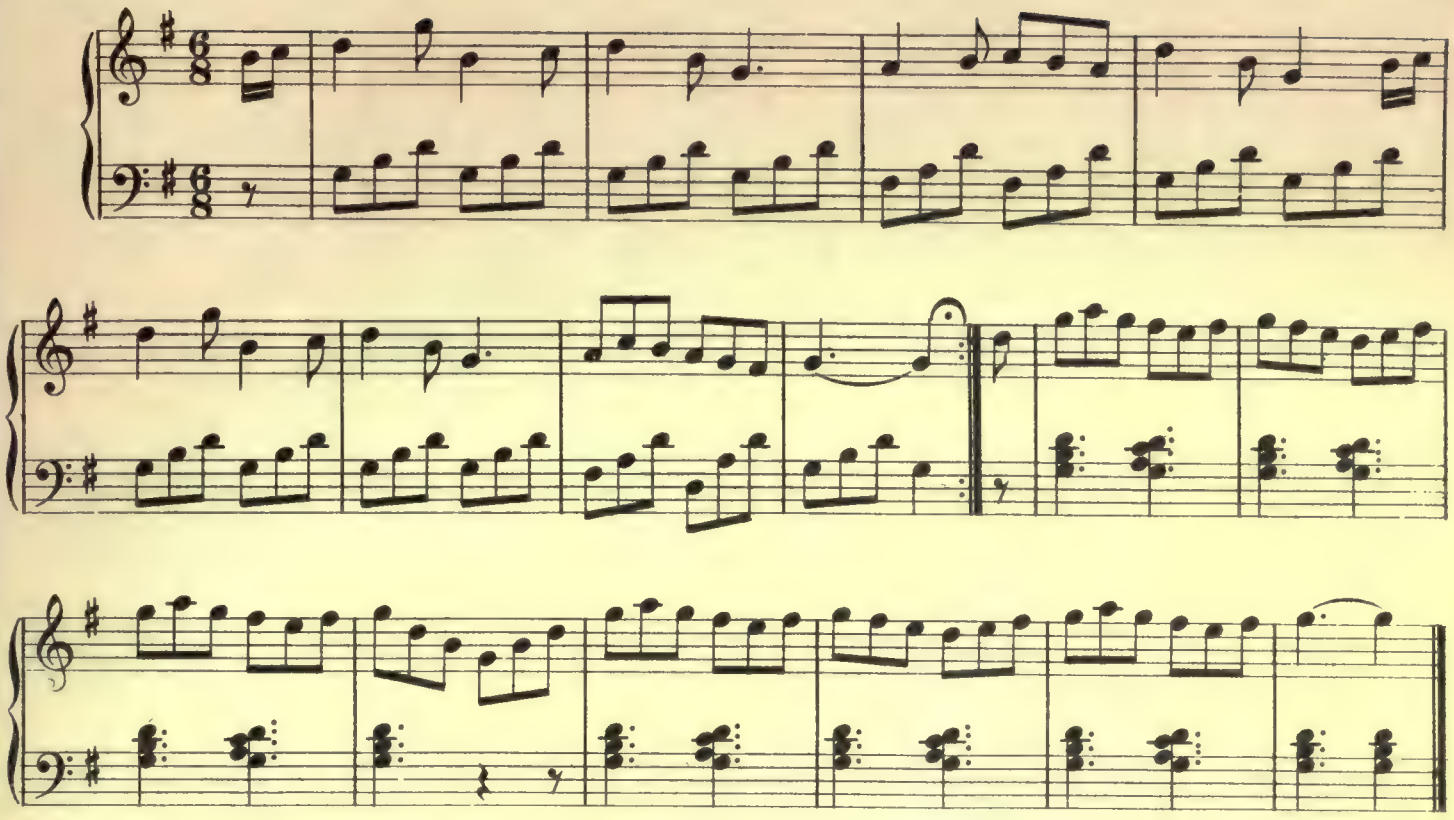
## WASHINGTON QUICKSTEP

Cavalier and Lady.



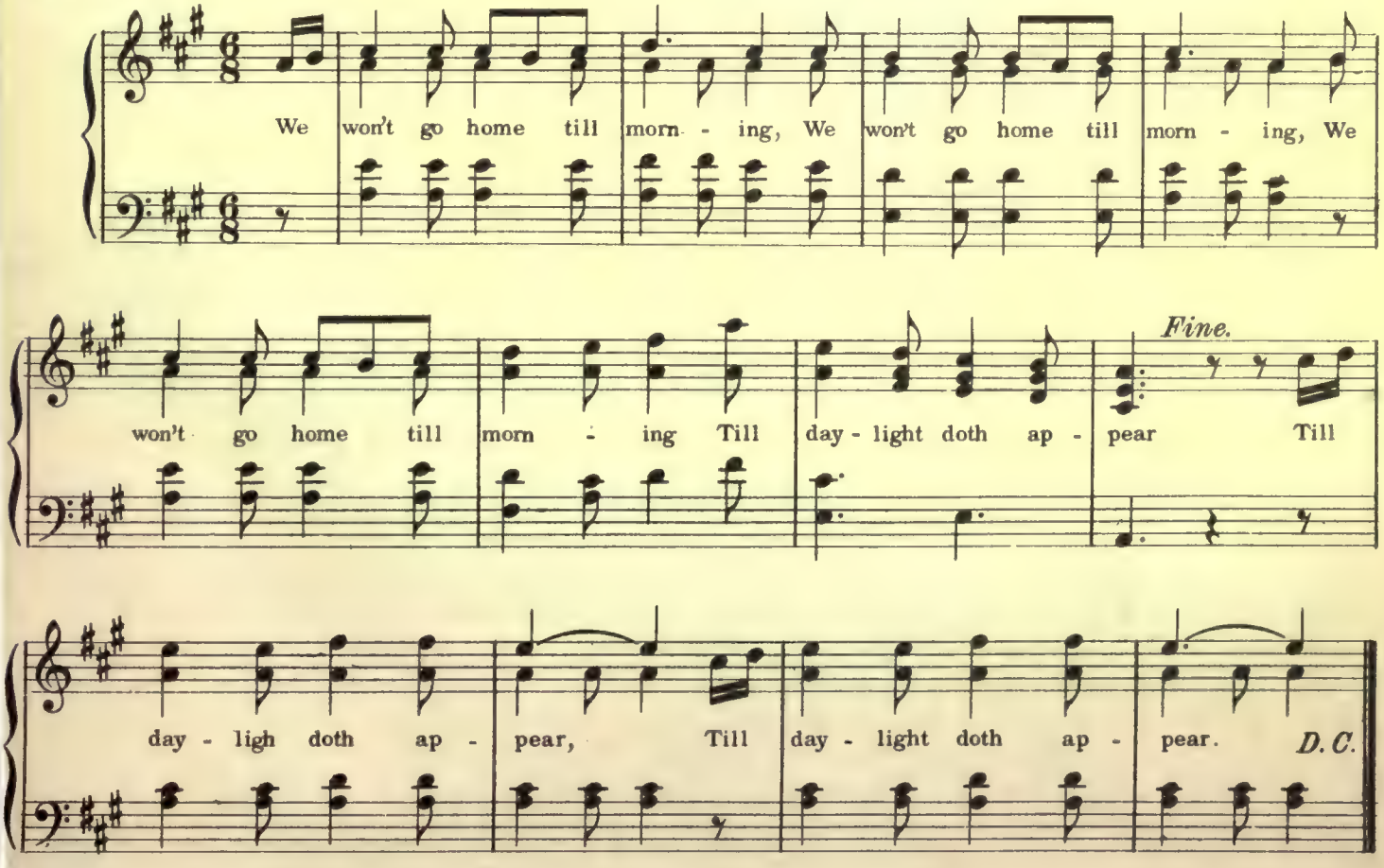
## THE ROUT

**Reel.**



## WE WON'T GO HOME TILL MORNING

**March.**

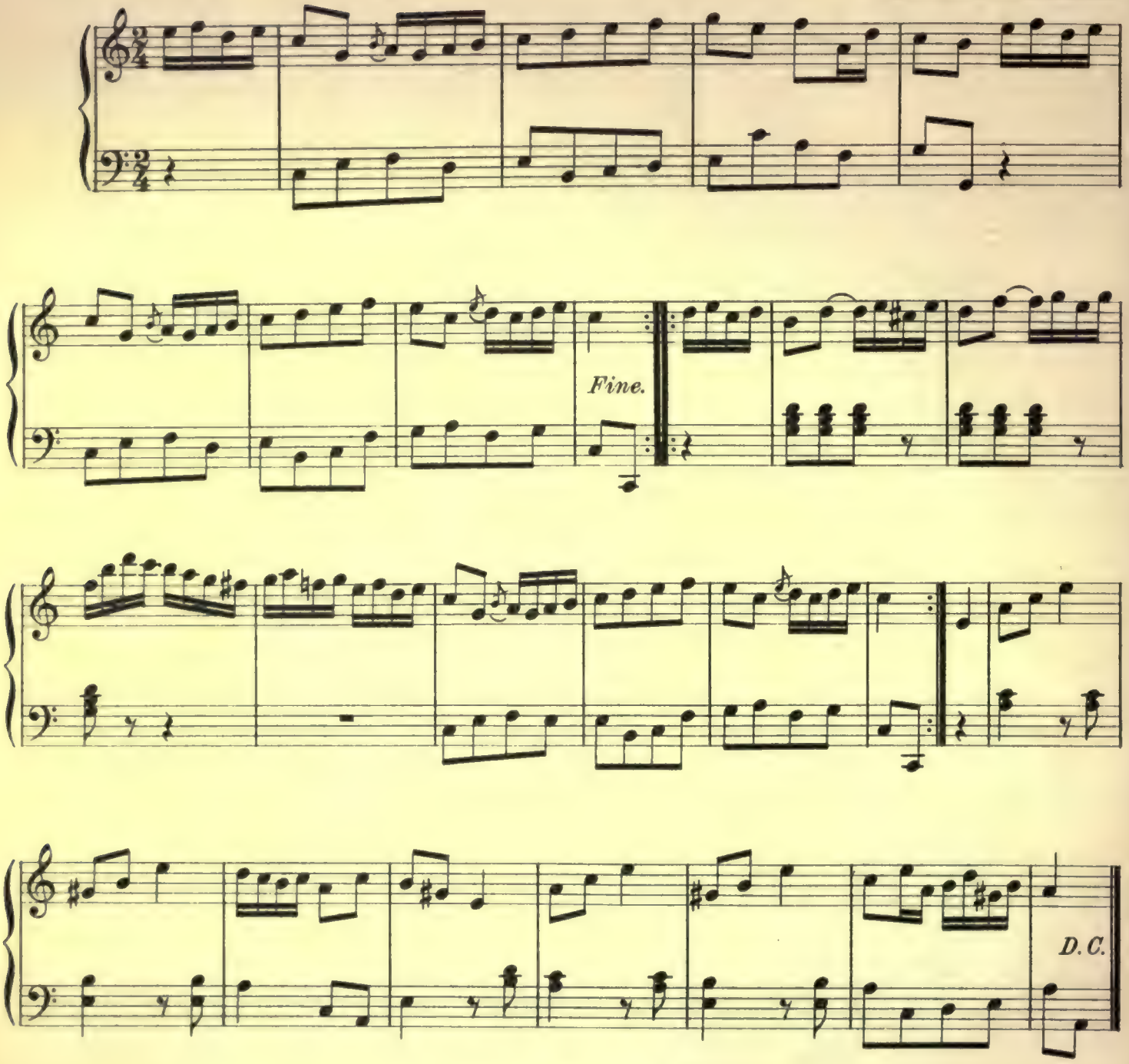


# Moran's Cottillion.

**No. 1.**

## EVALINA

Arr. by M. Charmande.




PANTALON — 1st Figure.

I.— First and second couple right and left, balancez, hands round.

II.— Ladies chain. Promenade half right and left to places the same by the 3rd and 4th couples.

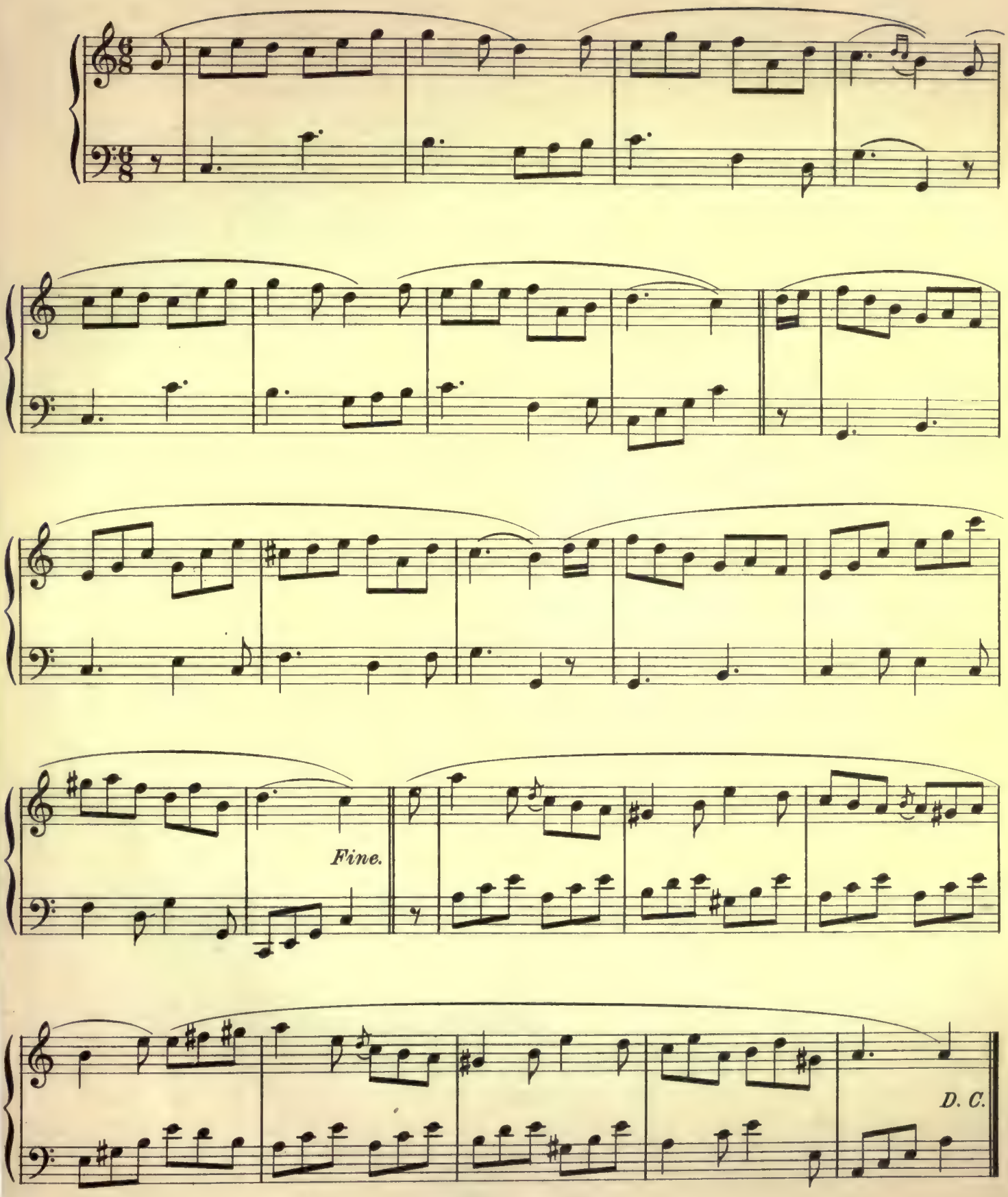
Formation: These dances are formed in simple Quadrille figures in vogue during the early part of the last century.

A reintroduction to this old fashioned figure dance is in refreshing contrast to the "ragtime" epoch thru which we are just passing. The naively sentimental musical settings suggest Godey's Magazine Ladies and the laced-in Beaux of some generations ago. Presented in the costume and spirit of the period they would help embelish a Pageant or Historic program or add to the charm of a costume dance;

The titles of the pieces, as well as the French terms for the different figures, are retained as suggestive of past history of the dance.

# MARGARET

**No. 2.**



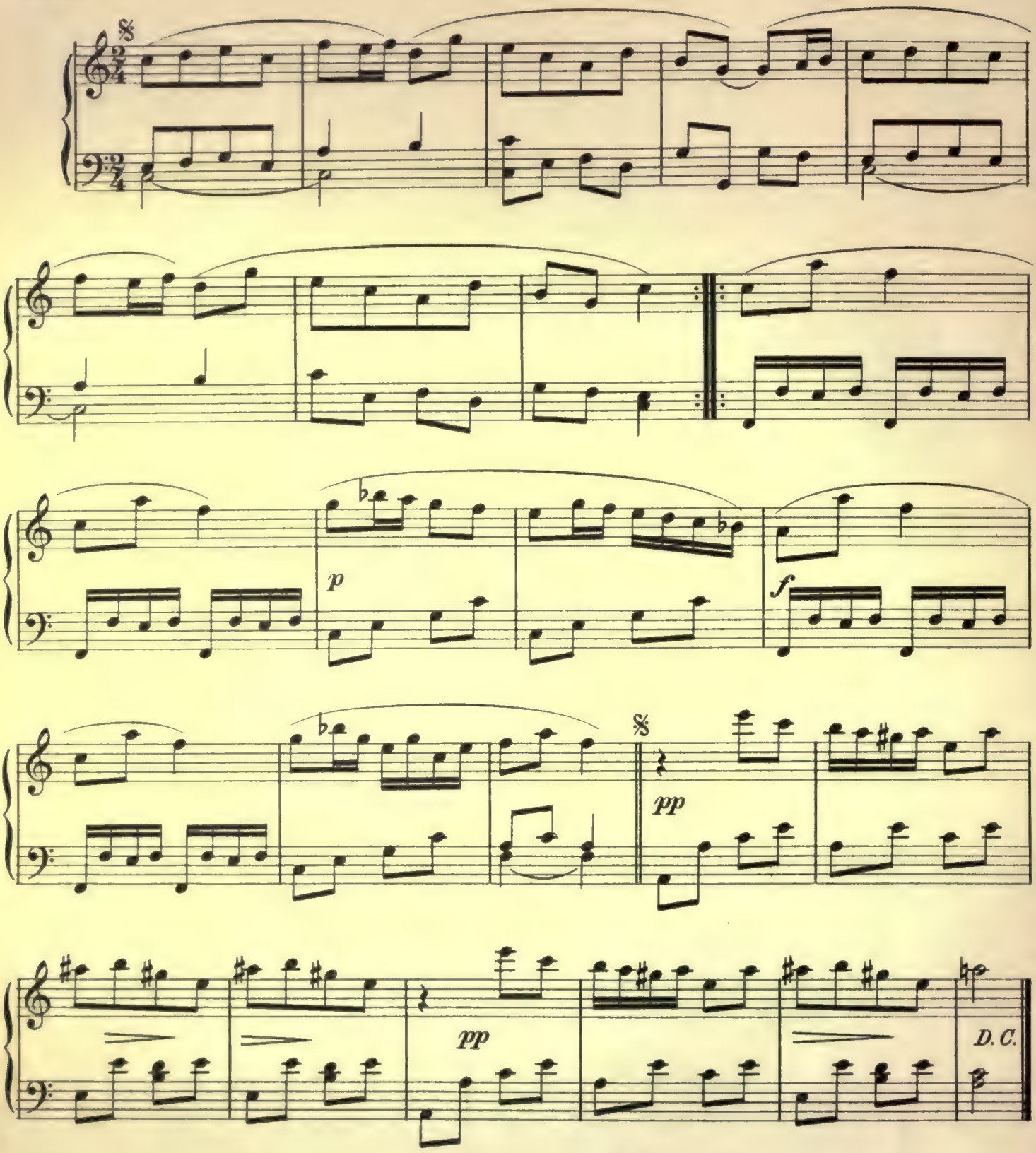

L'ETE.— 2nd Figure.

I. Forward two couples dos-a-dos. Chassez to the right and left. Balance to partners, hands around. Sides same.

II. Sides forward change partners, form two lines, forward eight, turn partners to place, repeat.

# LAVINIA

No. 3.




LA POULE.— 3rd Figure.

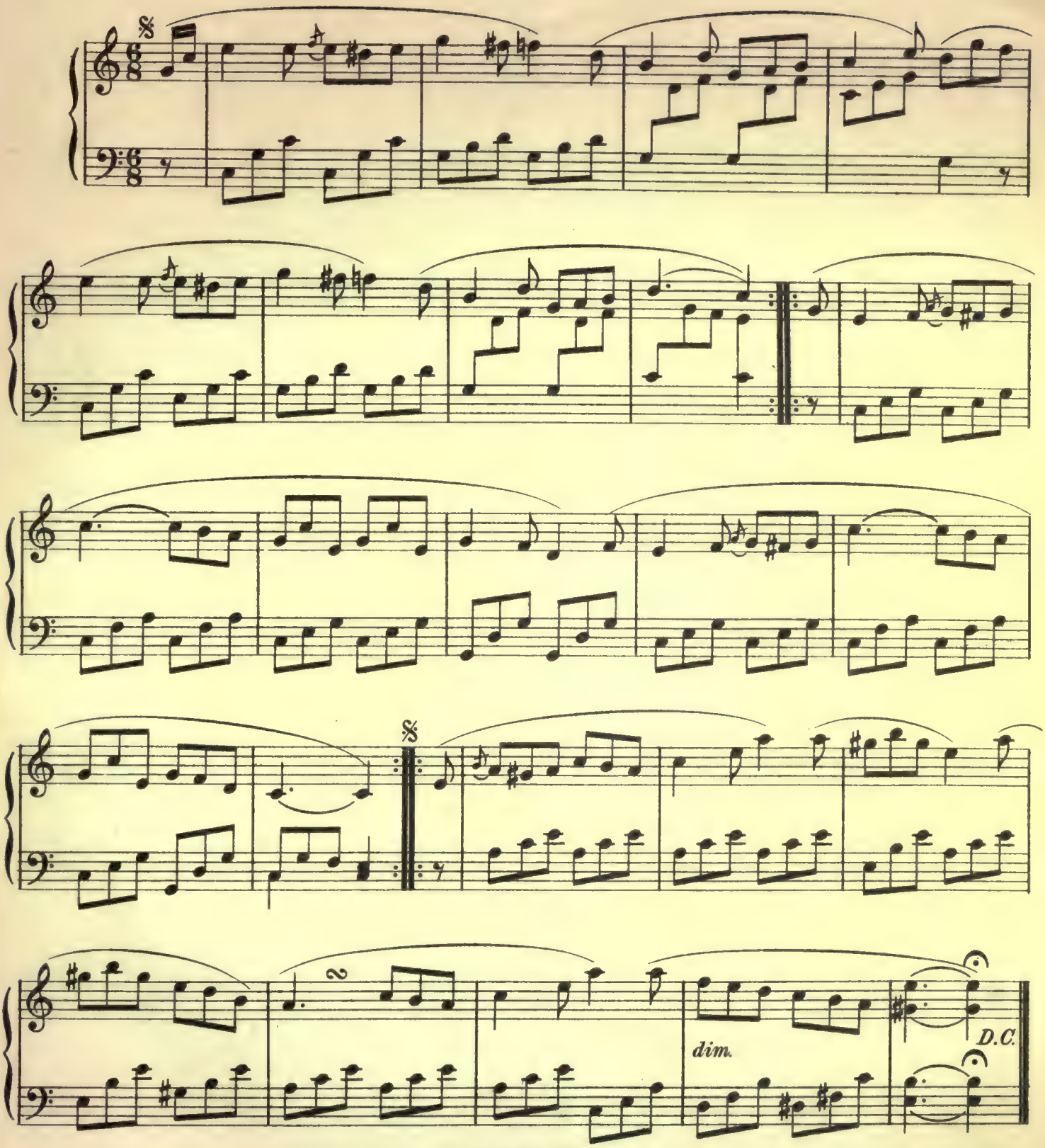
I. Right hand cross over, recross give left hand and right hand to partners balancez, promenade to opposite place.

II. Forward 2, dos-a-dos, forward 4 half right and left to places.

III. First lady to center, balancez, four gentlemen circle around her, turn partner in place. All four ladies repeat figure.

No. 4.

# LOUISE.




TRENIS.—4th Figure

I. Chassez crossing, gentleman of the first couple forward and back with partner, forward again, leave partner in opposite place and return.

II. Ladies and opposite gentlemen cross over, the gentlemen crossing between the ladies, recross balance to partners, hands round to place.

III. Ladies cross right hands, turn half around, cross left hands back to place and right hand to partners, each gentleman makes his partner turn under his right hand on the pause. All give right hands to right hands, left to left. Ladies in the center and curtsy.

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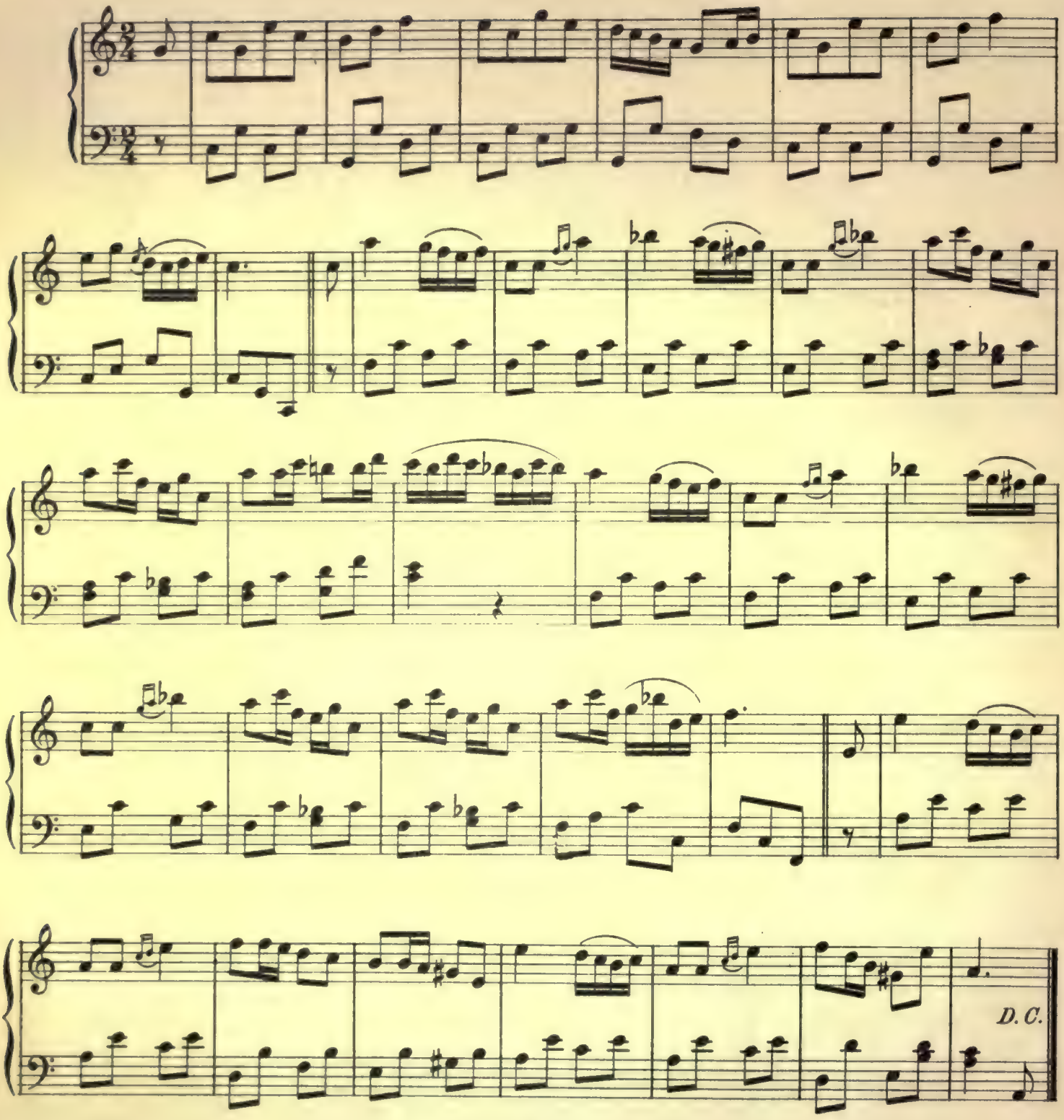
# JULIET

No. 5.

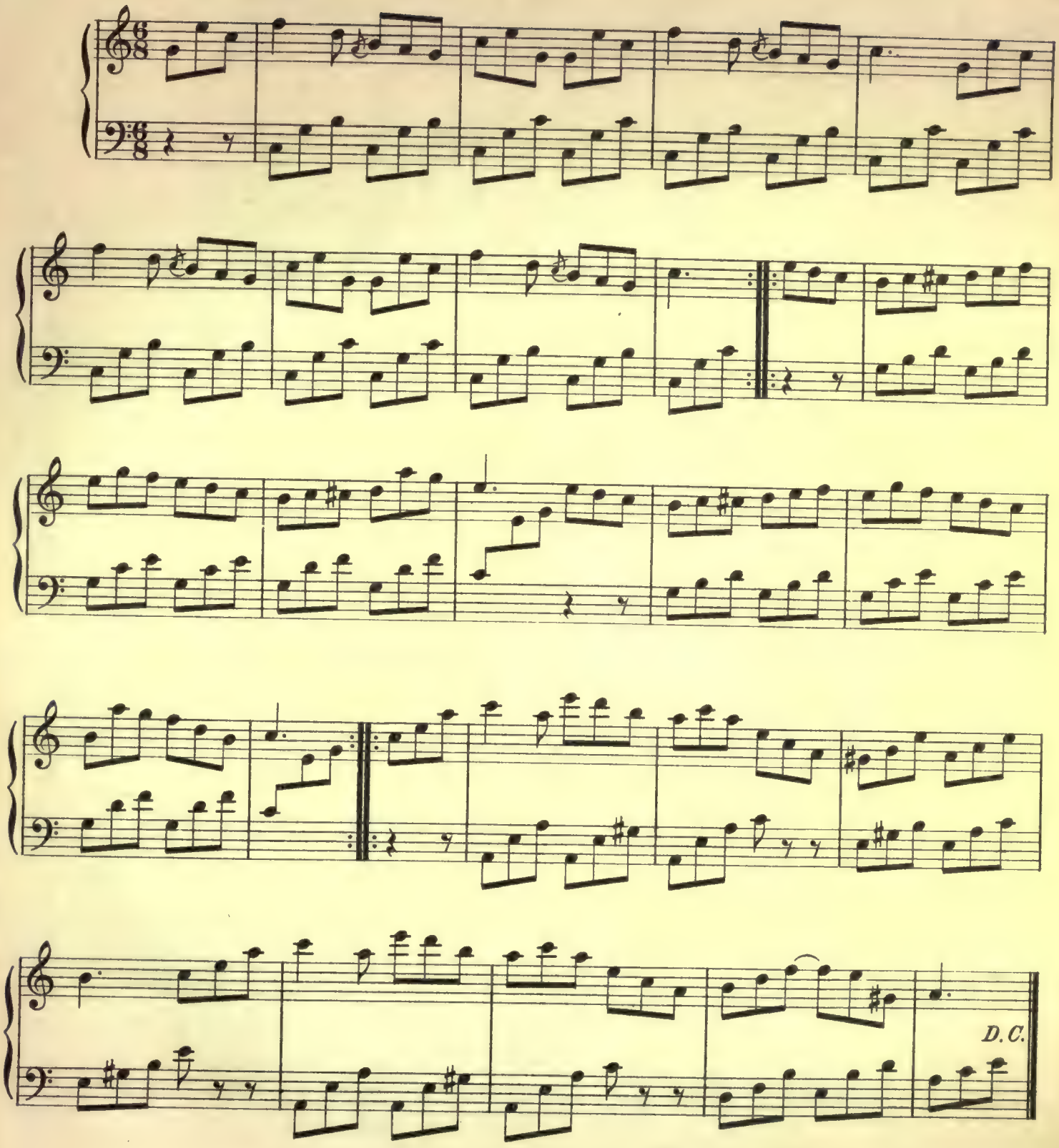



PASTOURELLE.— 5th Figure.

I. Gentleman forward and back with partner, forward again, leave partner at opposite place.

II. The two ladies and gentleman in the centre forward twice, the single gentleman forward twice, all four give hands, form a circle turn to right, to opposite place, half right and left to place. The same by the 2nd, 3rd and 4th couple.

No. 6.




L'ETE Promenade. 6th figure.

I. Forward 2 cross over, chassez right, left, cross over, balancez to partner, two hands round.

II. Ladies chaine.

III. Promenade all around and seats.

# Original Lanciers.

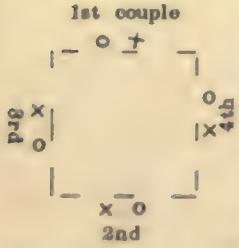
The figures here described are those given by the famous Mons. Cellarius, as danced by the Parisians and high class Londoners of over fifty years ago. The directions are after Allen Dodworth, who later popularized the Lanciers in America, making several versions of his own, notably the Saratoga and New York Lanciers.

## INTRODUCTION.

*Fine.*

*D. C. al Fine.*

## FIRST FIGURE.




Salutation to partners and corners . . . . . .8 bars.
First Lady and opposite gentlemen forward and back . . . . . .4 "
Same Couple forward a second time, turn with right hand, and return to places . .4 "
First and second Couple cross over, the first passing between the second . . . .4 "
Return to places, second passing between the first. . . . . .4 "
Balance at both corners, the four Ladies balance to the gentlemen on their right, gentlemen facing to the left to receive the balance.
Turn with both hands, and finish in places . . . . . .
Same for the other three Couples.
All figures are repeated four times each couple beginning in turn.

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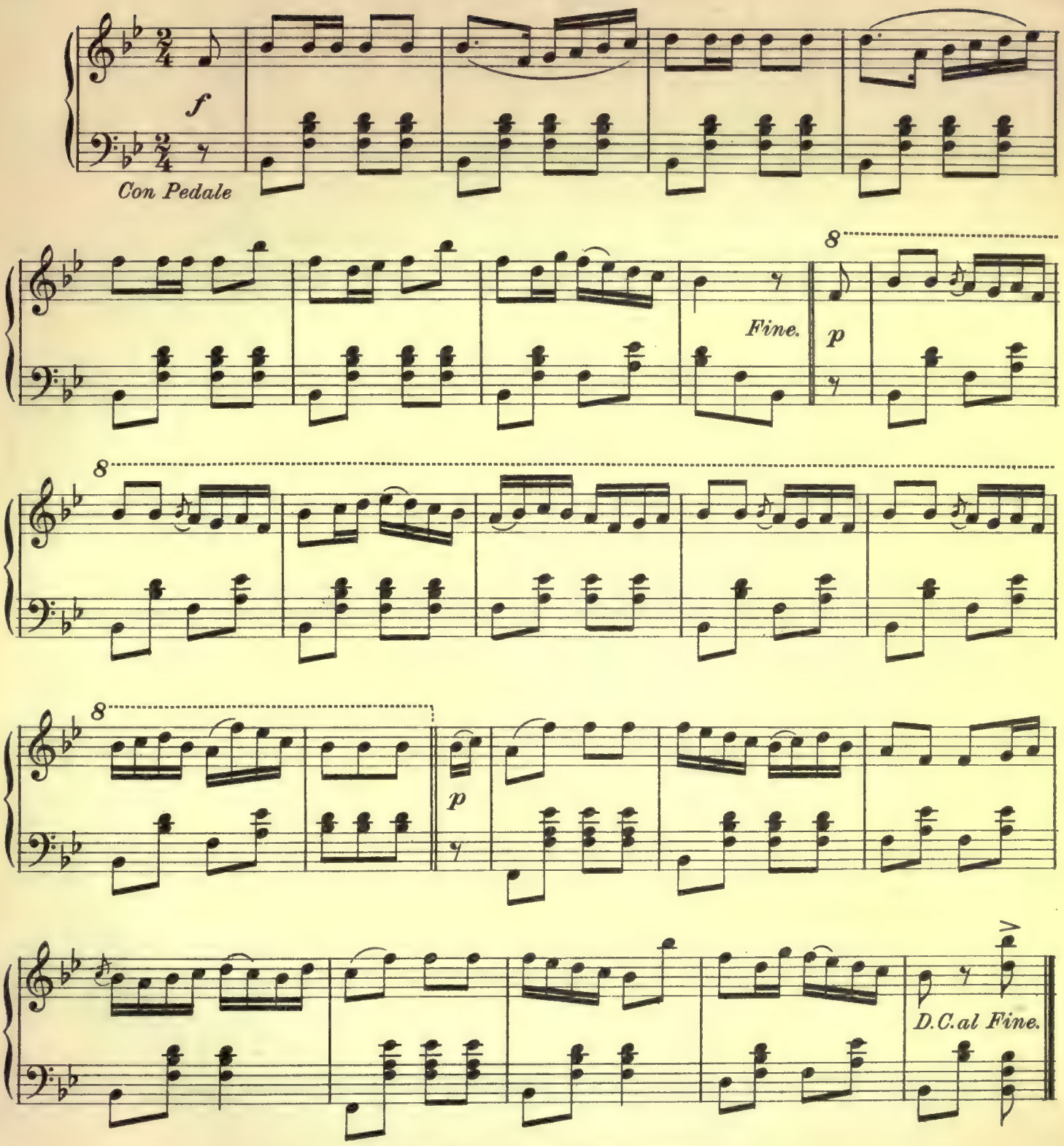
# LES LIGNES.




SECOND FIGURE. THE LINES.

First couple forward and back. . . . . .4

Forward a second time and leave Lady in front of opposite Couple, facing her partner, Gentlemen returning to place . . . . . .4

Chassez to right and left (same Couple). . . . . .4

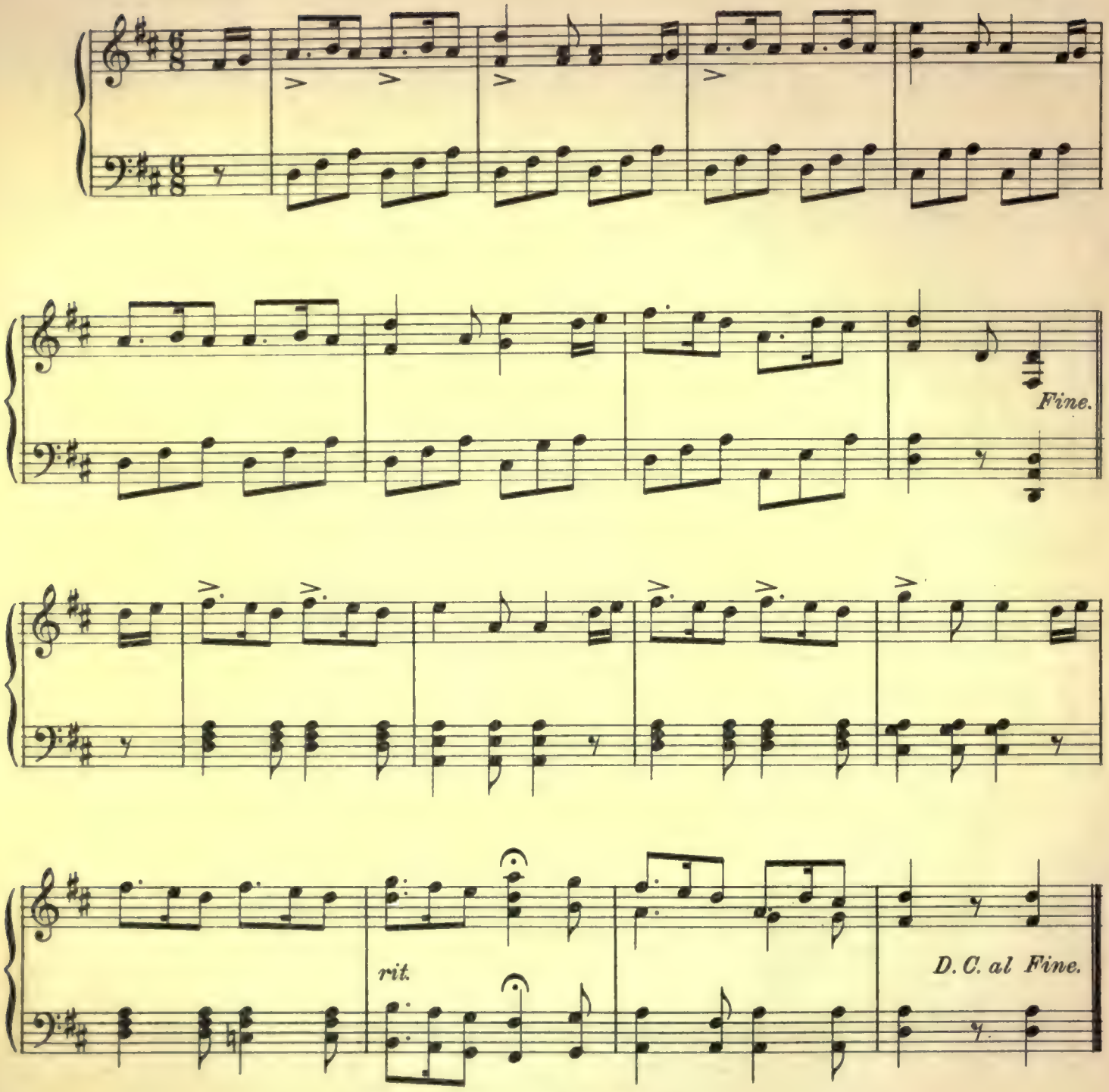
Turn with both hands to place (same Couple) . . . . . .4

All eight forward and back in two lines . . . . . .4

Forward and turn partner to places. . . . . .4

In forming two lines 1st and 2nd times, the two side Couples separate from their partners and join each side of the head Couples forming two lines, four on a side, 3rd and 4th time the head Couple join the side.

# LES MOULINETS.




## THIRD FIGURE. THE MILL.

First Gentlemen and opposite Lady forward and back. . . . . .4

Forward a second time and salute, (Courtsy and Bow,) and return to places . . . . . .4

The four Ladies form a Windmill by giving their right hands, the four Gentlemen take their partner's left hands, with their left hands, all facing the same direction and promenade entirely round and turn partners in places. . . . . .8

In place of the Windmill, sometimes make a double Ladies' chain: Four Ladies cross hands with right hand half round the circle, turn the opposite Gentlemen with left, cross hands half round again, and turn partners with left hand. Same for the other 3 Couples.

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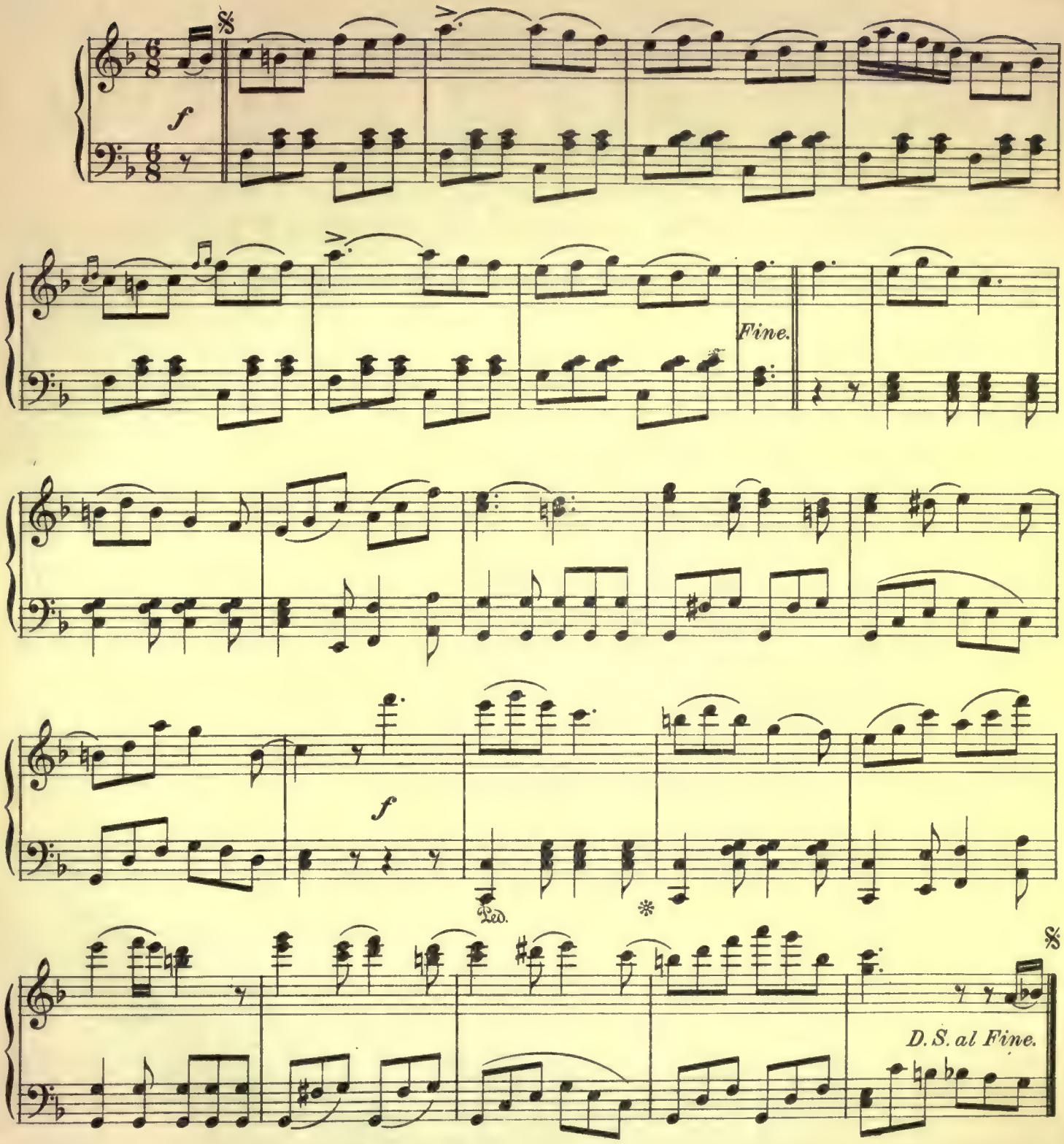
# LES VISITES.

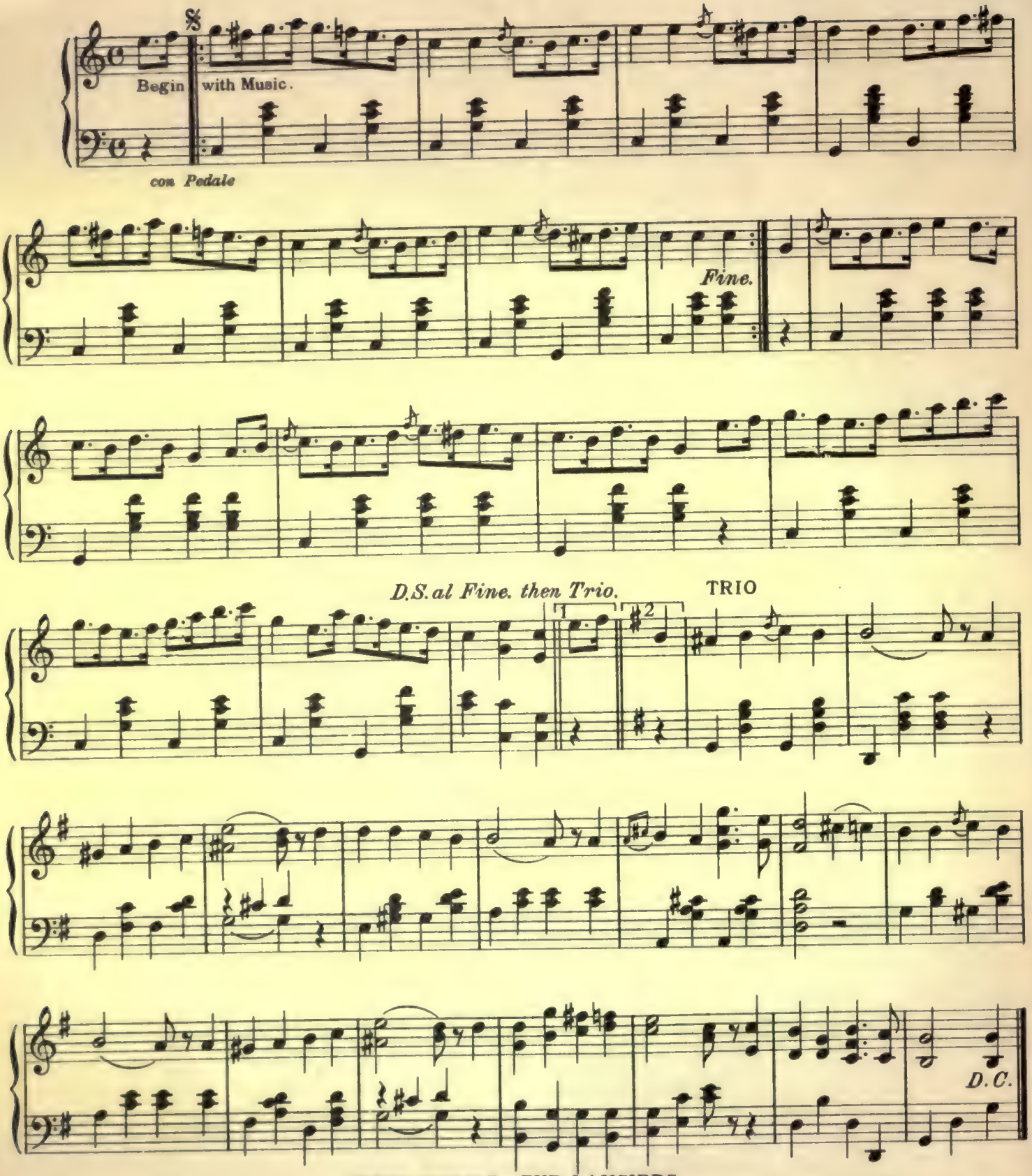



## FOURTH FIGURE. THE VISIT.

First Couple visit the Couple on the right, salute with bow and courtsy . . . . . 4
Visit the Couple on the left and salute . . . . . 4
Chassez across four with the Second Couple visited . . . . . 4
First Couple return to place . . . . . 4
Right and left with opposite Couple . . . . . 8

This figure may be danced double, viz: First and opposite Couple visit the right hand Couple and then the left. Chassez across and return to places and right and left.

# LES LANCIERS.




## FIFTH FIGURE. THE LANCIERS.

Grand chain, or grand chain right and left half way round meet and salute partners, complete chain and salute. Dance spiritedly. . . . . 16
First couple promenade round inside, face to front, all follow joining in line . . . . . 8
All chassez across, ladies to left and gents to right, three slides, balancez, return, balance . . . . 8
March round, head couple separate, all follow outward to foot, join hands march to head and repeat. 8
All forward in lines, salute, repeat backward and forward, take partners and turn to place. . . . . 8

All couples commence with grand chain and finish with same a fifth time.

C. F. S. Co. 1750-70

# The Quadrille.

Even in its decadent days the Quadrille stood preeminently for sociability, good fellowship as well as good form. Interpreting the figures literally you find the "forward and back," "balance all" "cross over" merely the polite greetings and meetings of an orderly drawingroom full of people, vieing with each other in the expression of social amenities and graces.

The Quadrille was the dance of our pioneer forbears when "quiltin bees" and "barn raisins" called the neighbors together for miles around. These occasions were always concluded with a dance, the presiding genius of which was the old fiddler who scraped from his strings such lively tunes as the "Arkansas Traveler" "Devils Dream," the dancers responding to his raucous calls until beams and rafters creaked. As a national dance the Quadrille still holds sway in the mining camps and on the cattle ranches of the far North and West. Here it again serves the primitive purpose of the dance, the bringing together of isolated social groups. In the quaint vernacular of the Cowboy calls, one traces resemblances to past greatness, "Chicken in the middle" or more politely speaking "Birdie in the cage" is distinctly reminiscent of its French progenitor La Poule "The Hen," which is now danced "Lady balance in the center, gents four hands round."

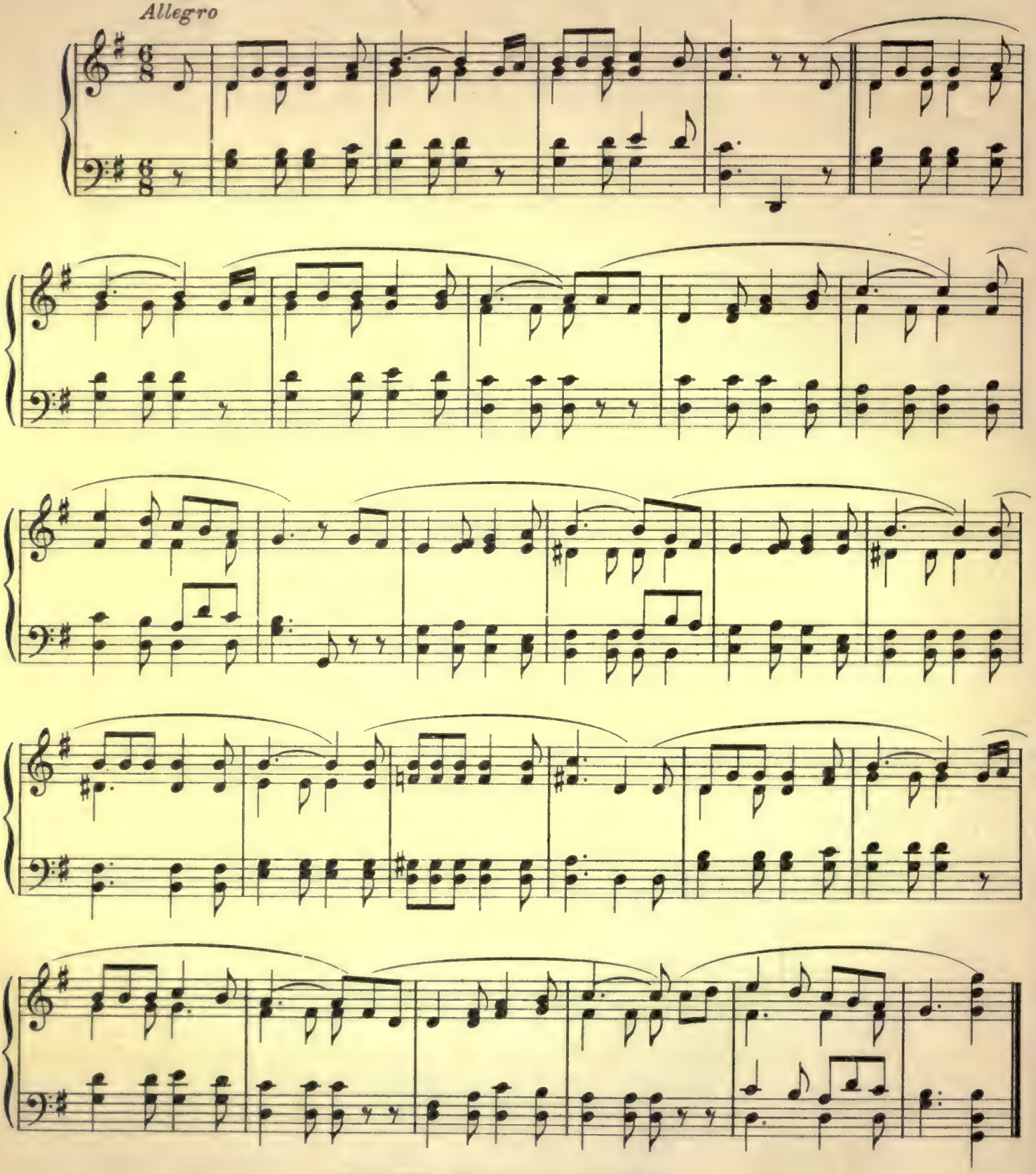
C. F. S. Co. 1750-70

# American Quadrille.

## A LIFE ON THE OCEAN WAVE.

INTRODUCTION

*Allegro*



BASKET QUADRILLE FIGURES.

FORMATION Quadrille.

Eight hands round— eight bars. First four right and left eight bars. All balance partners four bars. Turn four bars. First four, ladies chain eight bars. Balance corners four bars. Turn four bars. All promenade eight bars. Sides the same. Repeat music if necessary.

C.F.S. Co. 1780-70

# LITTLE BROWN JUG

INTRODUCTION

*Allegretto*

*mf*

First couple forward and back—four bars. Leave lady opposite—four bars. Three hands round there—four bars. Ladies cross over, three hands round there, four bars. All balance partners, four bars. Turn to places four bars. All promenade eight bars. Next couple forward etc. Repeat music if necessary.

# NANCY LEE

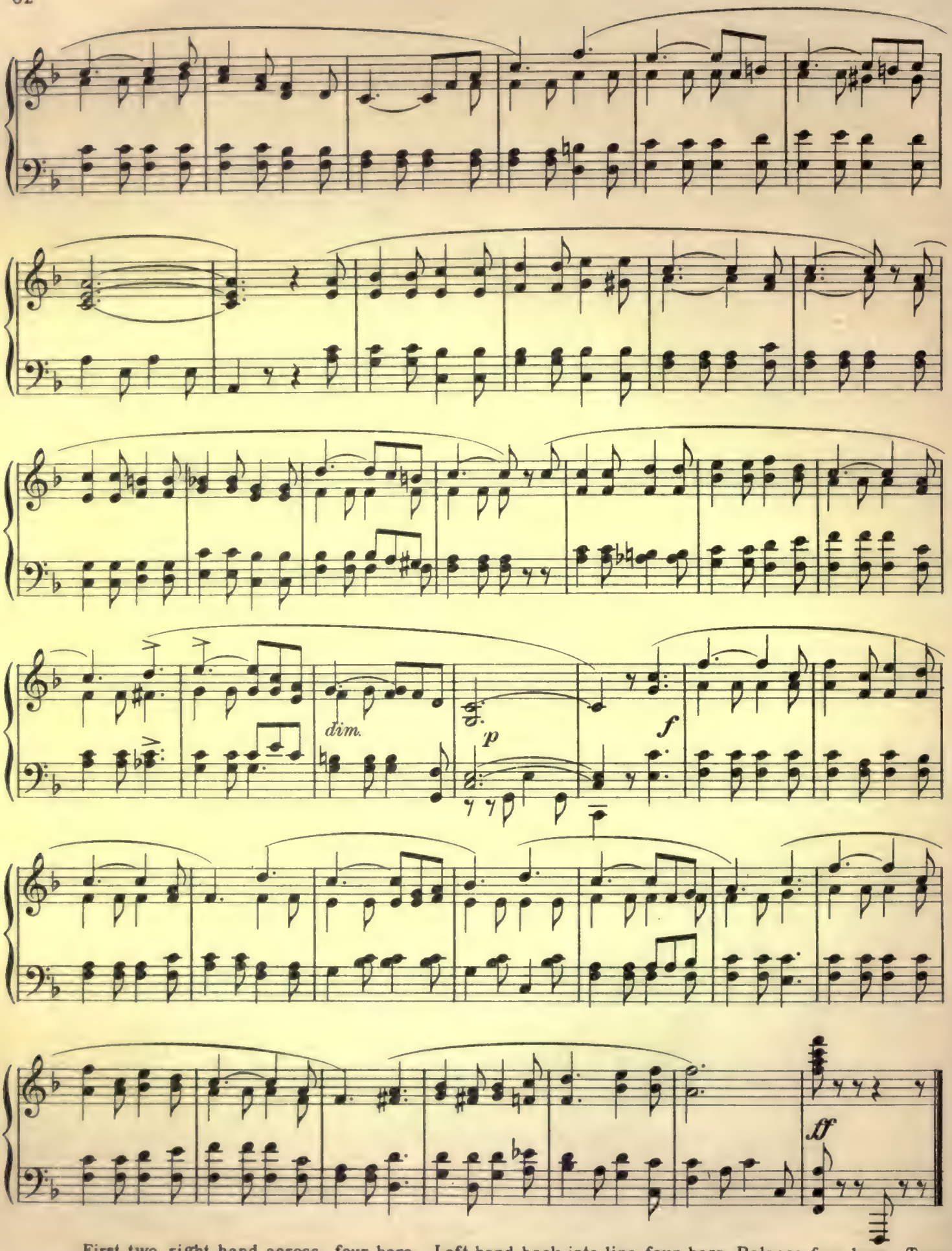
INTRODUCTION

*Con Spirito*

*mf*

*con Pedale*

C. F. S. Co. 1750-70

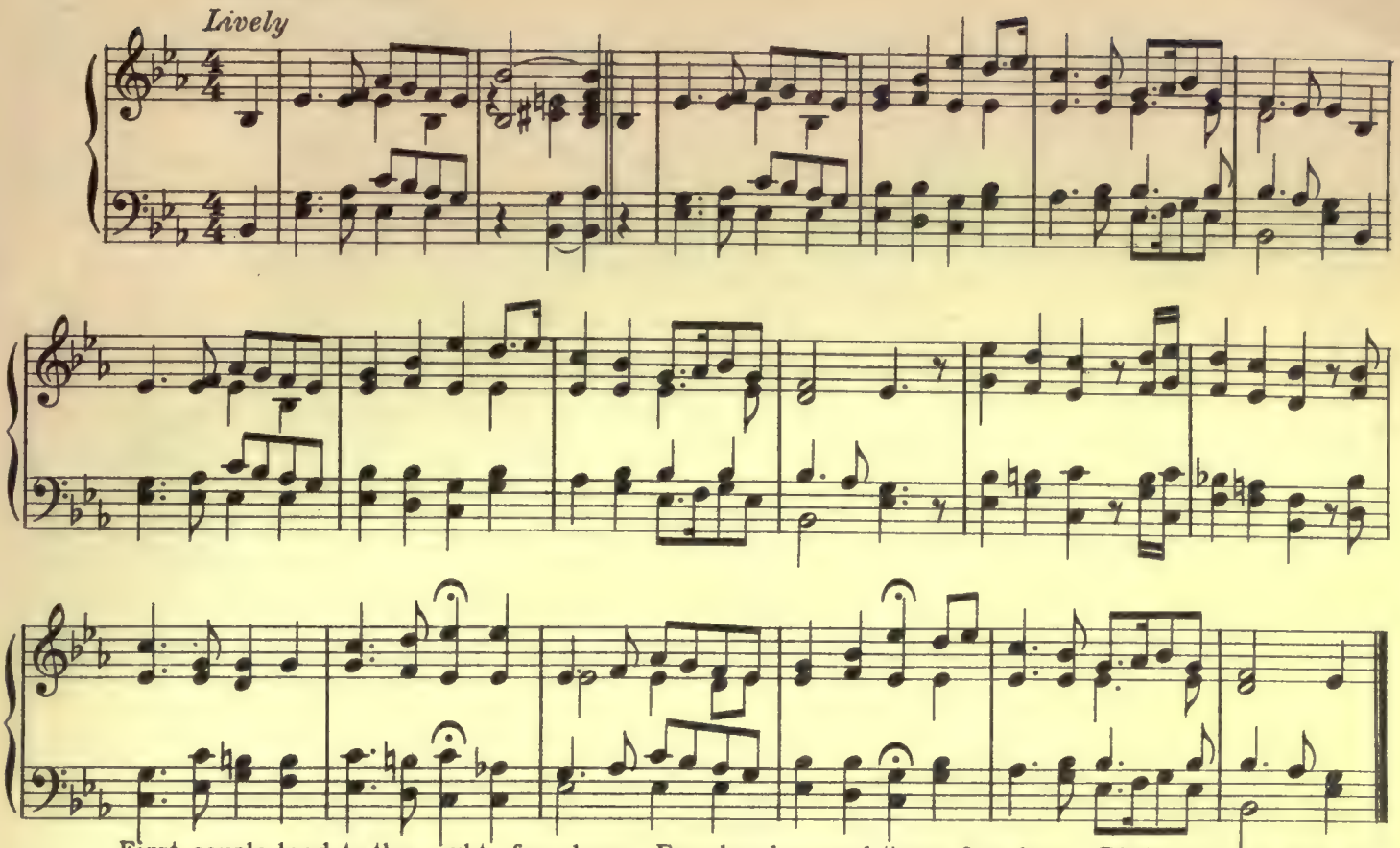



First two, right hand across, four bars. Left hand back into line, four bars. Balance four bars. Turn to places four bars. Ladies grand chain eight bars. All promenade eight bars. Next two right hand across etc. Repeat music if necessary.

# THE MINSTEL BOY

INTRODUCTION

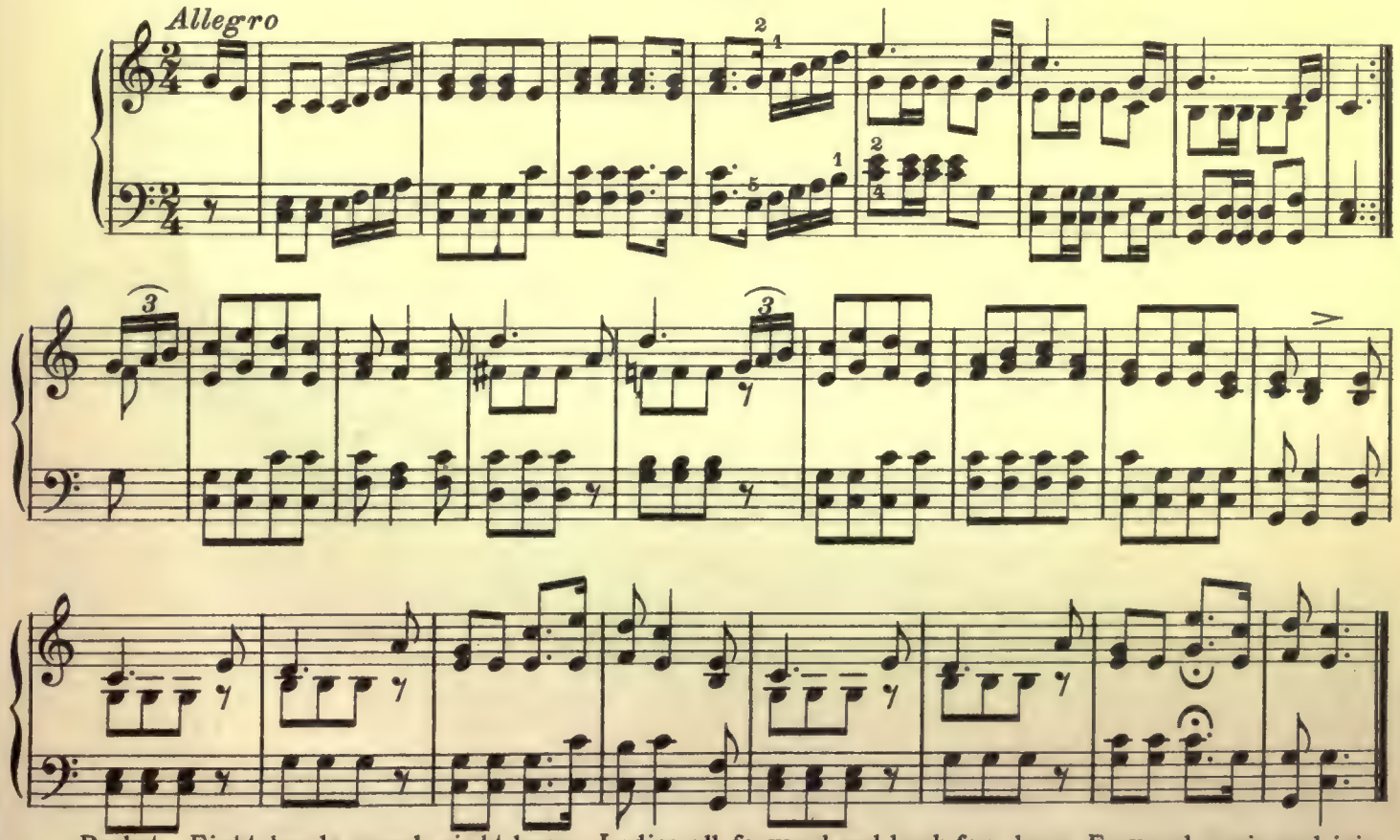
*Lively*



First couple lead to the right, four bars. Four hands round there, four bars. Right and left with the next couple eight bars. Ladies chain with the next couple eight bars. All promenade eight bars. Next couple, etc. Repeat music if necessary.

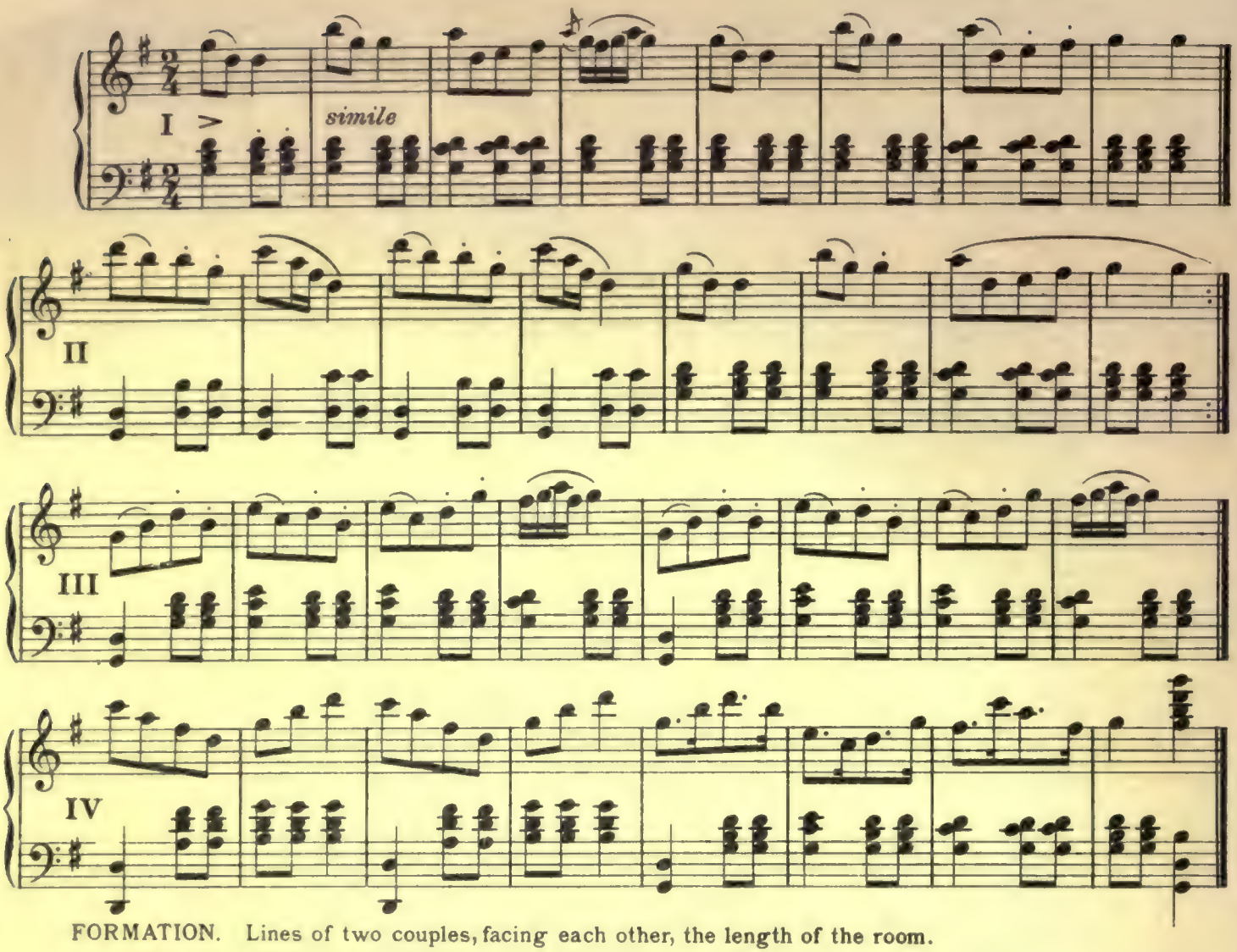
# DIXIE

*Allegro*



Basket. Eight hands round, eight bars. Ladies all forward and back four bars. Forward again and join hands, four bars. Gentlemen round eight bars. Form the basket and balance. Turn to places. Repeat with gentlemen forward, etc. End with all promenade. Repeat music if necessary.

# La Tempete Originale




FORMATION. Lines of two couples, facing each other, the length of the room.

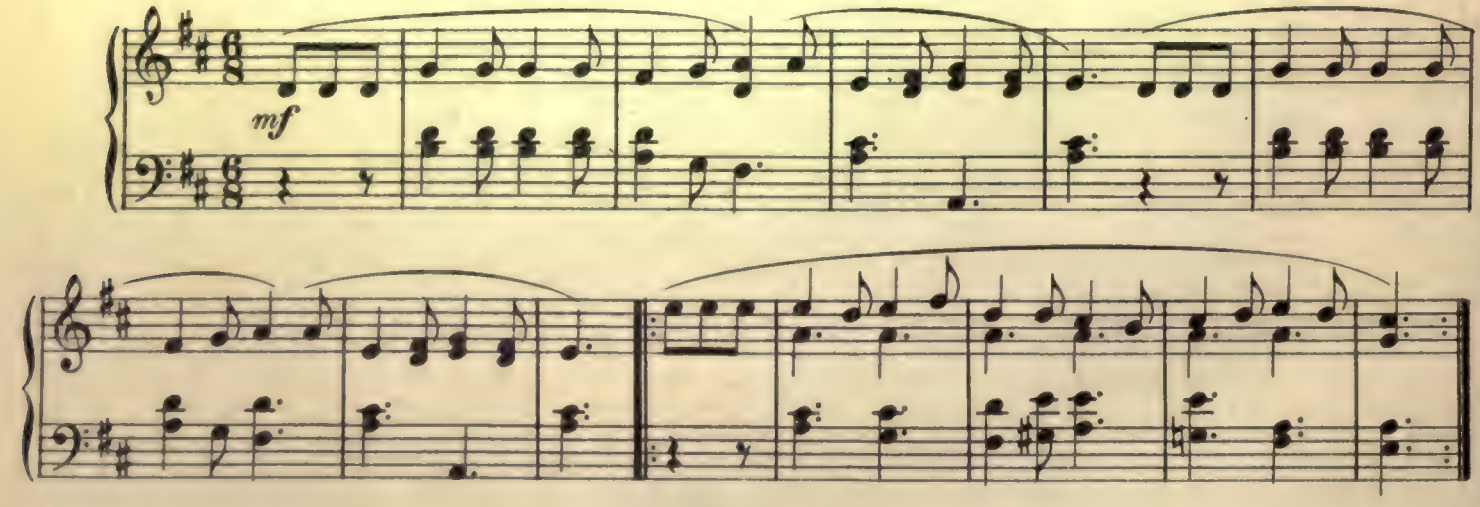
I. Couples join hands, forward, bow; back and bow; swing to place.

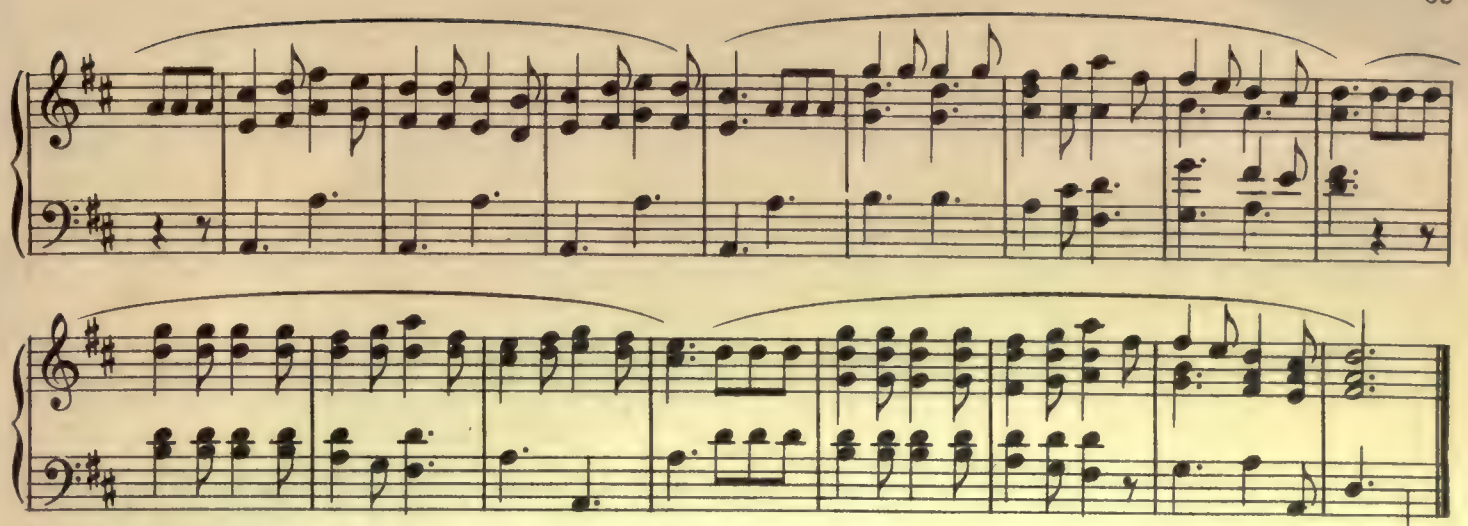
II. Chassez with opposite partner, down the room and back to place; then in opposite direction, back to place.

III. Couples cross right hands and mill to the left half way round; left hands to place; repeat in opposite direction.

IV. All forward and back; forward and pass thru two lines. In this way all change positions. End Couples should turn around to face oncoming couples. Repeat until all couples have danced thru. The end couples must turn and work back in the other direction. Where there are many dancers they may form in fours instead of twos.

# La Boulangére





La Boulangere is a French country dance of great antiquity. In the present day it is used for the concluding dance in the same way that the Sir Roger de Coverley is in England.

This quaint old verse La Boulangere (The Bakeress) is chanted along with the dance. The tune is of the continuous kind.

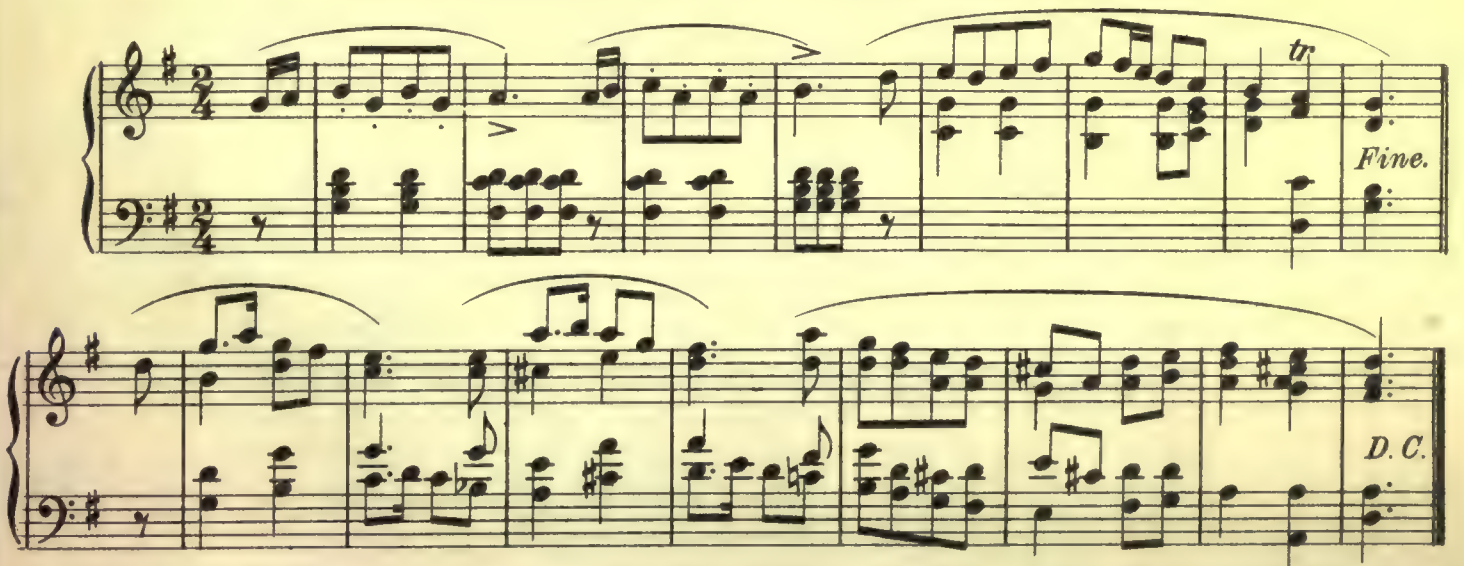
"La Boulangere a des ecus
Qui ne lui content gurre,
Elle en a je les ai vus
Jai vu la Boulangere"

FORMATION. The gentlemen and partners place themselves in two circles, the gentleman facing inwards and the ladies outward, join hands.

I. They dance in opposite directions once round the circle still keeping hands; when they come back to their places, the leading couple begins the figure.

II. The gentleman with his right hand takes his partner's right hand, turns once round with her and then leaves her. After which with his left hand he takes the lady next in rotation, then returns to his partner, again giving his right hand as before, his left to the lady standing next in the circle, and so on to the end, always alternatly turning his partner; she in the meantime when he leaves her continues to turn by herself inside the circle, keeping as far from him as she can. When this couple arrive at their own place again, the whole number join hands as before, turning round in a circle, the next couple to the right dancing the same figure. When the party is very large, two couples may begin at the same time, one at the top and the other at the bottom of the room.

# Le Carillon de Dunkerque



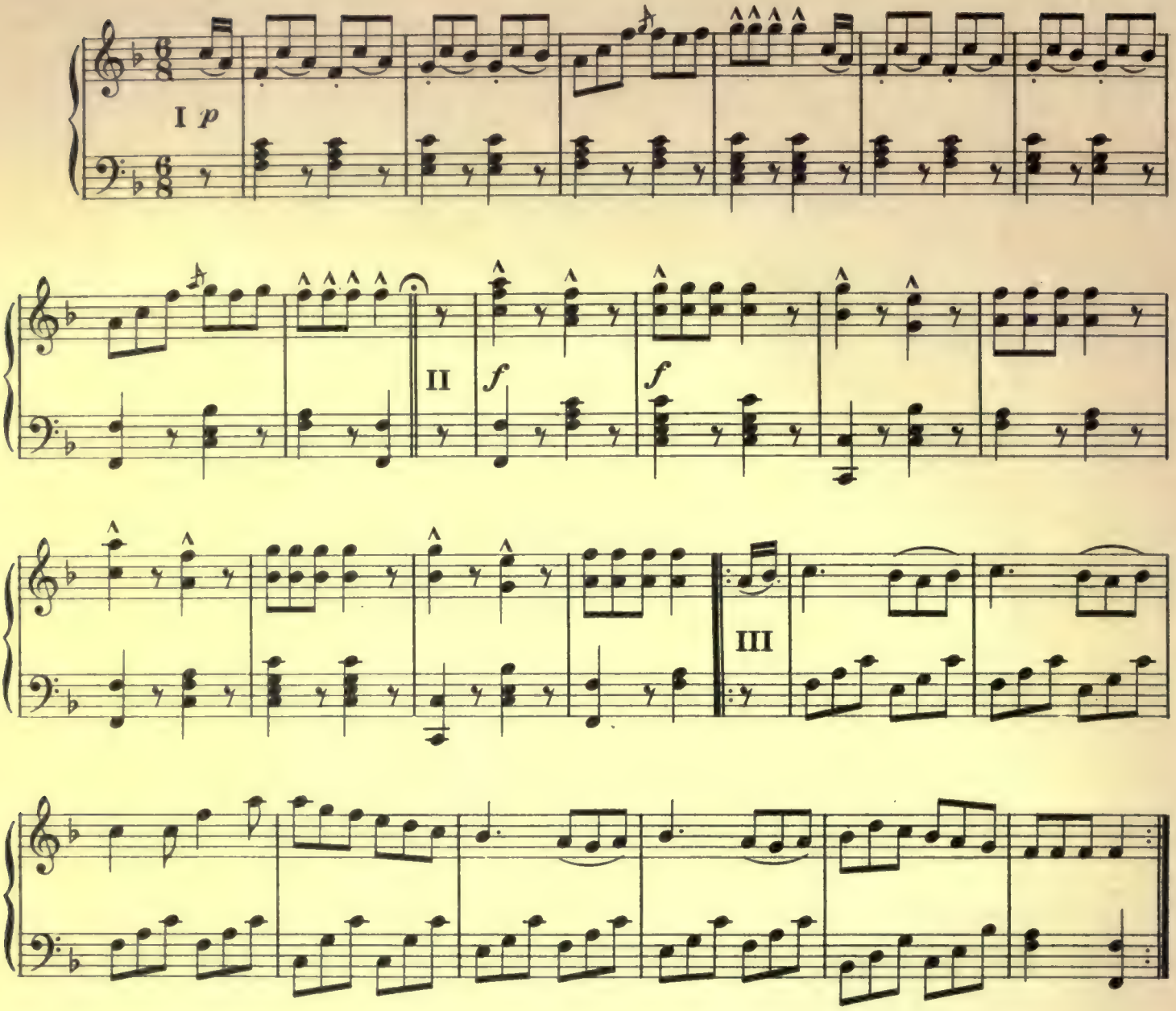

Le Carillon de dunkerque is the merriest and noisiest of all the old French country dances. It is called the Mother of the Gavotte.

FORMATION. The gentlemen select their partners and place themselves as for a Quadrille or in a circle. It is of no consequence if the number of couples is not equal, the more the merrier.

I. All salute, balance and turn with their partners, the gentlemen finishing with their faces toward the ladies, and their backs to the centre of the Quadrille or circle. Then all the ladies and gentlemen clap their hands three times and then stamp on the floor three times, and finish by turning round with their new partners. This figure is again begun and repeated until the gentlemen meet with their own partners, after which the ladies perform the figure in the same manner with the gentlemen.

# French Country Dance

*(Garcon Volange)*



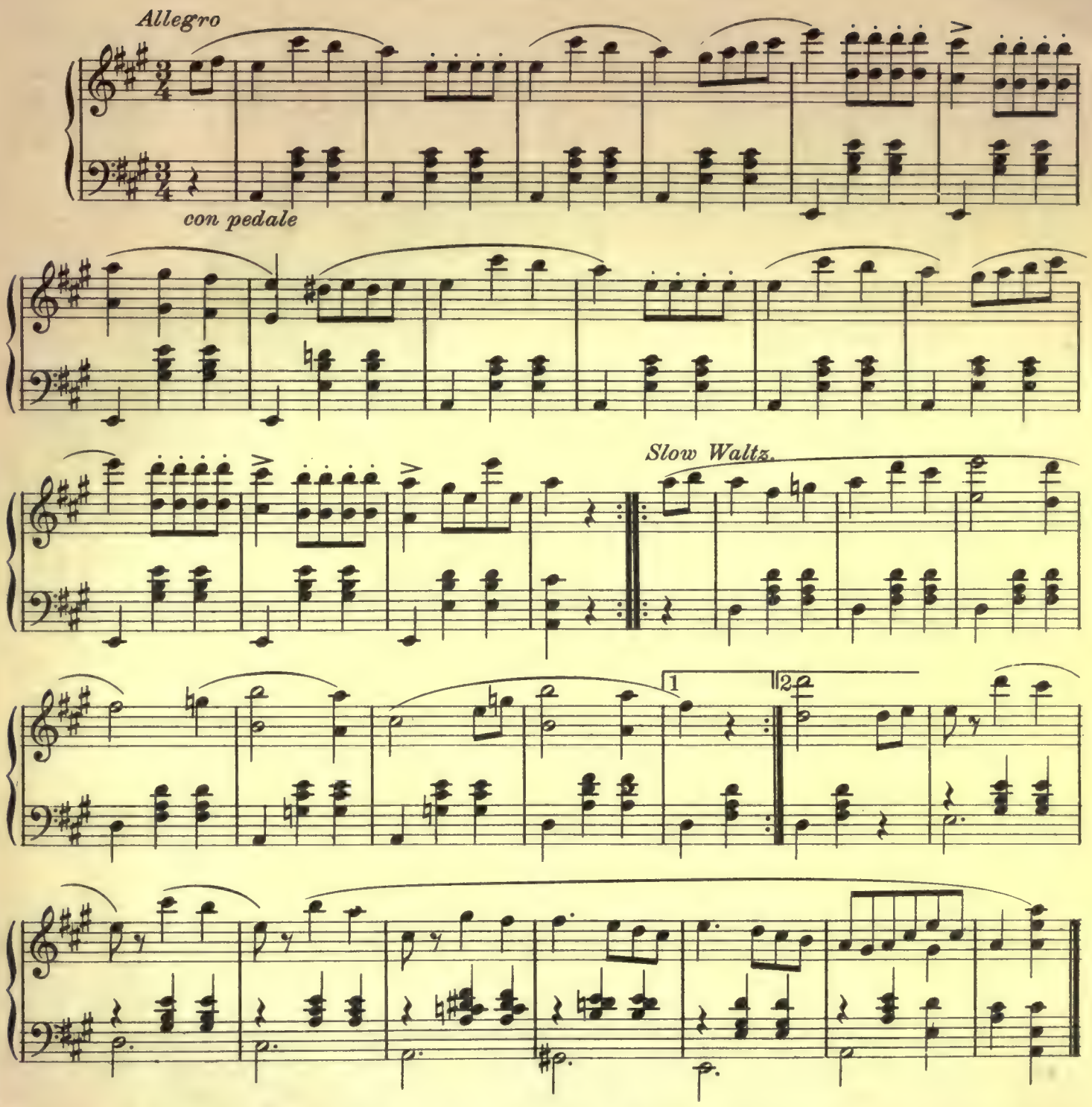

This is one of the many Country Dance tunes popular during last century danced at Harvest gatherings. Its spirit of rollicking fun is most appropriate to such occasions. The figures are repeated until the company is tired out. This is excellent for a costume dance. The best formation is for four couples in Quadrille set. As many sets as you like.

I. Begin with grand chain, (grand-right-and-left) giving right hand to partner, left–right–left, joining both hands with partner, milling quickly around and stamping four times. Again proceed forward as before milling in place with partner, finishing with stamps. Step, lively skip.

II. Face partners and "pease porridge" right-left, both-own, four times, repeat with partner. Turn to one behind and play in same manner.

III. Turn and face partner, arms akimbo, stamp-throw, left foot over right-left-right, joining hands run around in place to the left and pass on to the next. Repeat this until you have come round the circle back to your own partner. Repeat the music until you are thru. At the close skip off.

# Spanish Dance.




The much loved Spanish dances and music, too difficult for general adoption, led to easy arrangements like the following in which all could join.

FORMATION. This can be danced by any number of couples and continued as long as desired. The first couple will take its position at the head of the room, facing the other end. The next couple face the first and so on thruout the length of the room, every two couples facing each other.

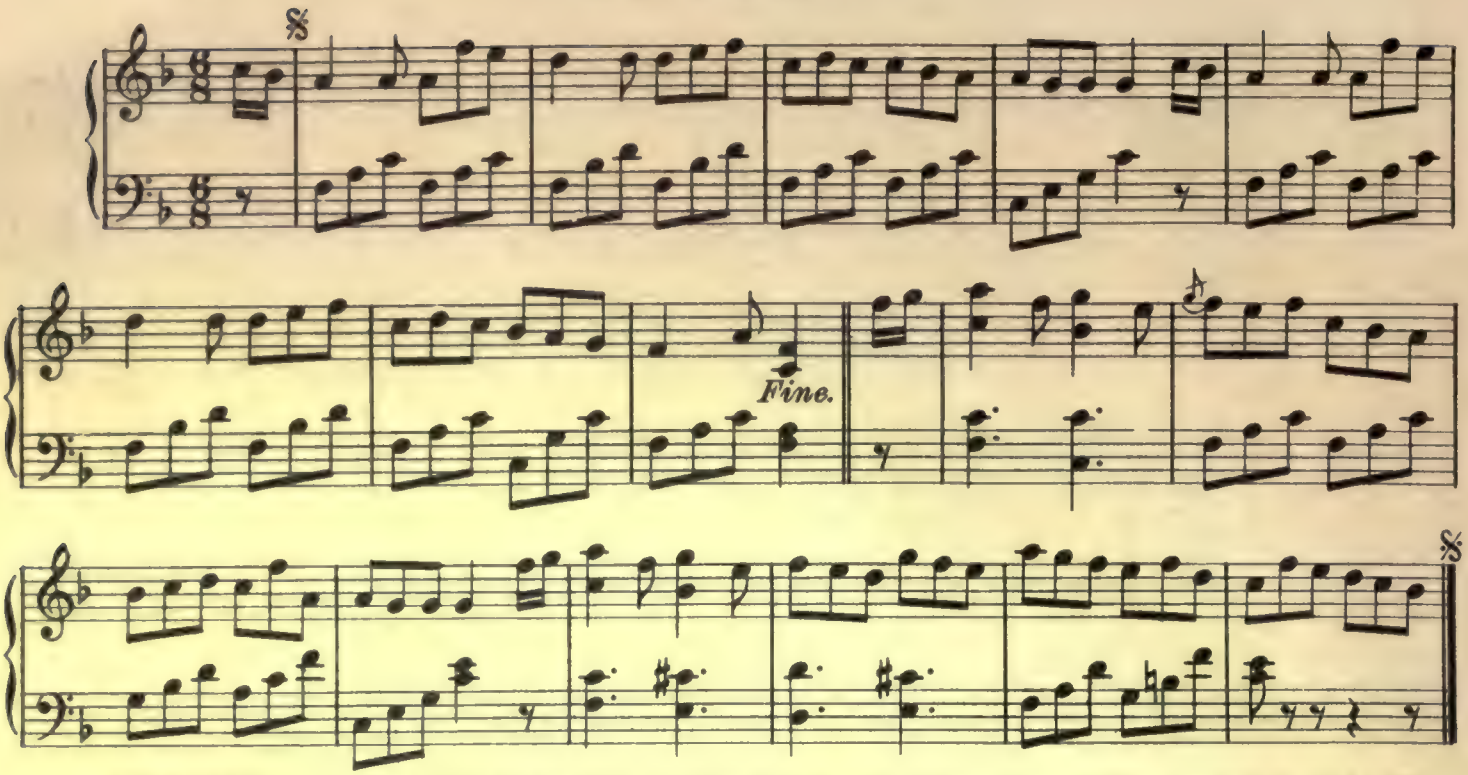
I. Couples forward and back, forward again and exchange partners turning to the left half way round to right angle with first position. Again forward and back, changing to first partner again turning on the right angle. Two more turns like this brings each couple back to original place.

II. Mill, joining right hands and turning to the left once around; join left hands and return to place.

III. Then slow waltz forward once and a half around which leaves each couple opposite a new couple. Repeat, the odd end couple either standing still or dancing in place. All the dancers must go forward in the direction of the first facing.

C.F.S.Co.1750-70

# The Tempest.



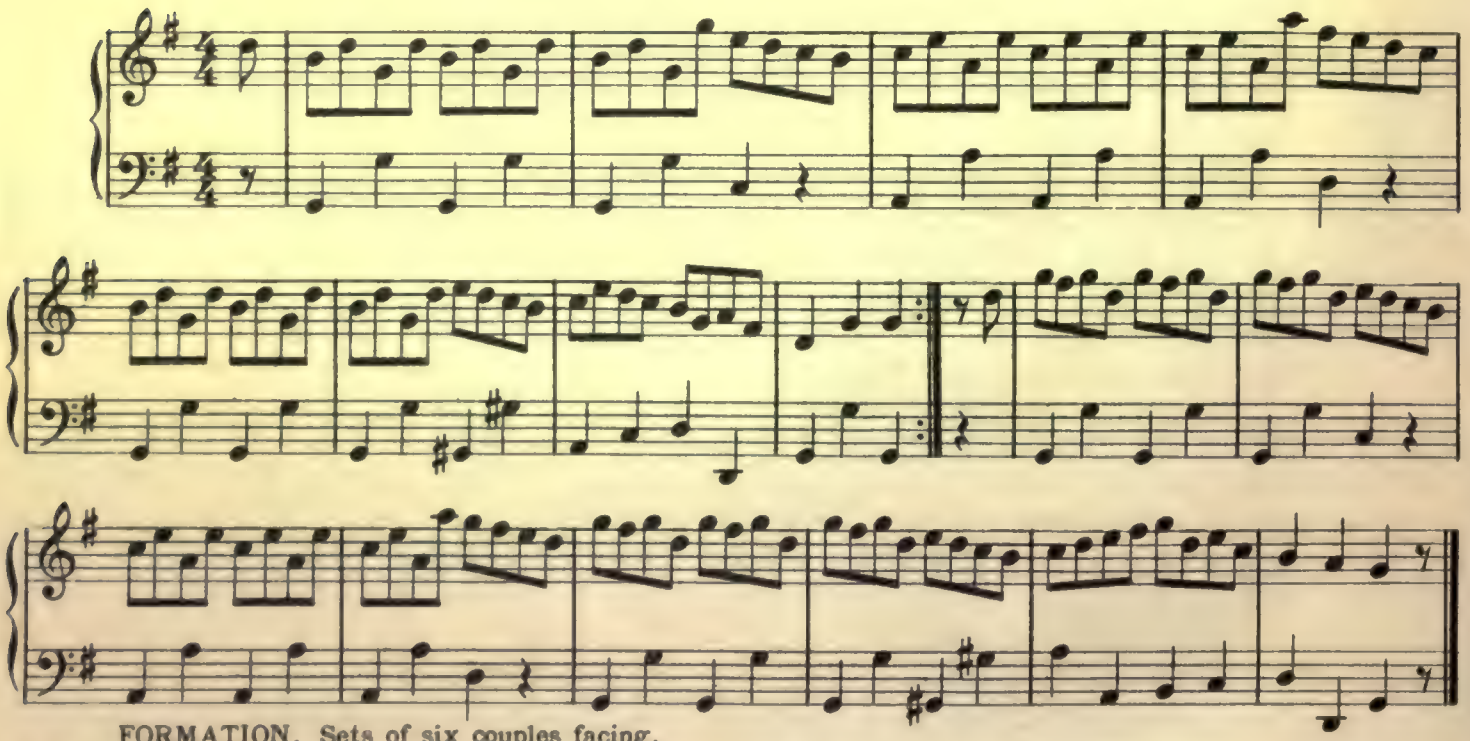

FORMATION. Couples form side by side in lines facing each other three or four couples on each side.

I. Head couples down the center-one couple from each side-four abreast. Couples part at foot, swing outward and come up abreast, facing the next couple below them on starting. The next figure now begins with the two couples on each side.

II. Balance forward and back, swing four hands once and a half round, visiting or head couples then pass under raised hands of the other couple and again promenade four abreast to the foot of line, casting off on opposite side from which they started.

III. As the dance proceeds the lines move up and the leading couples in turn perform the figures and cast off as above, visiting all the other couples in the set. Only two couples dance at a time.

# Devils Dream.

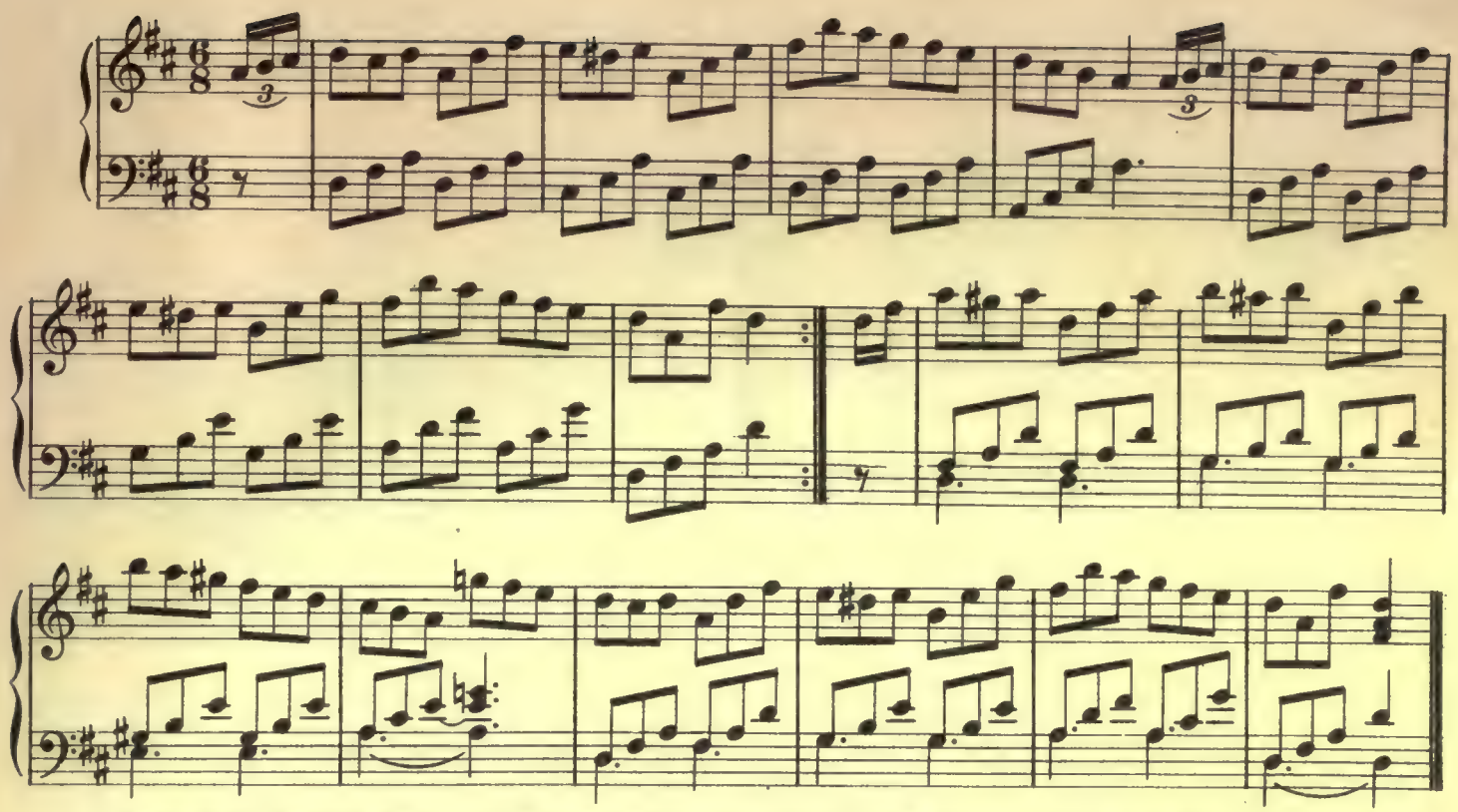


FORMATION. Sets of six couples facing.

I. First couple down the outside, at the same time foot couple up the middle; first couple down the middle, cast off; at same time foot couple up outside and back.

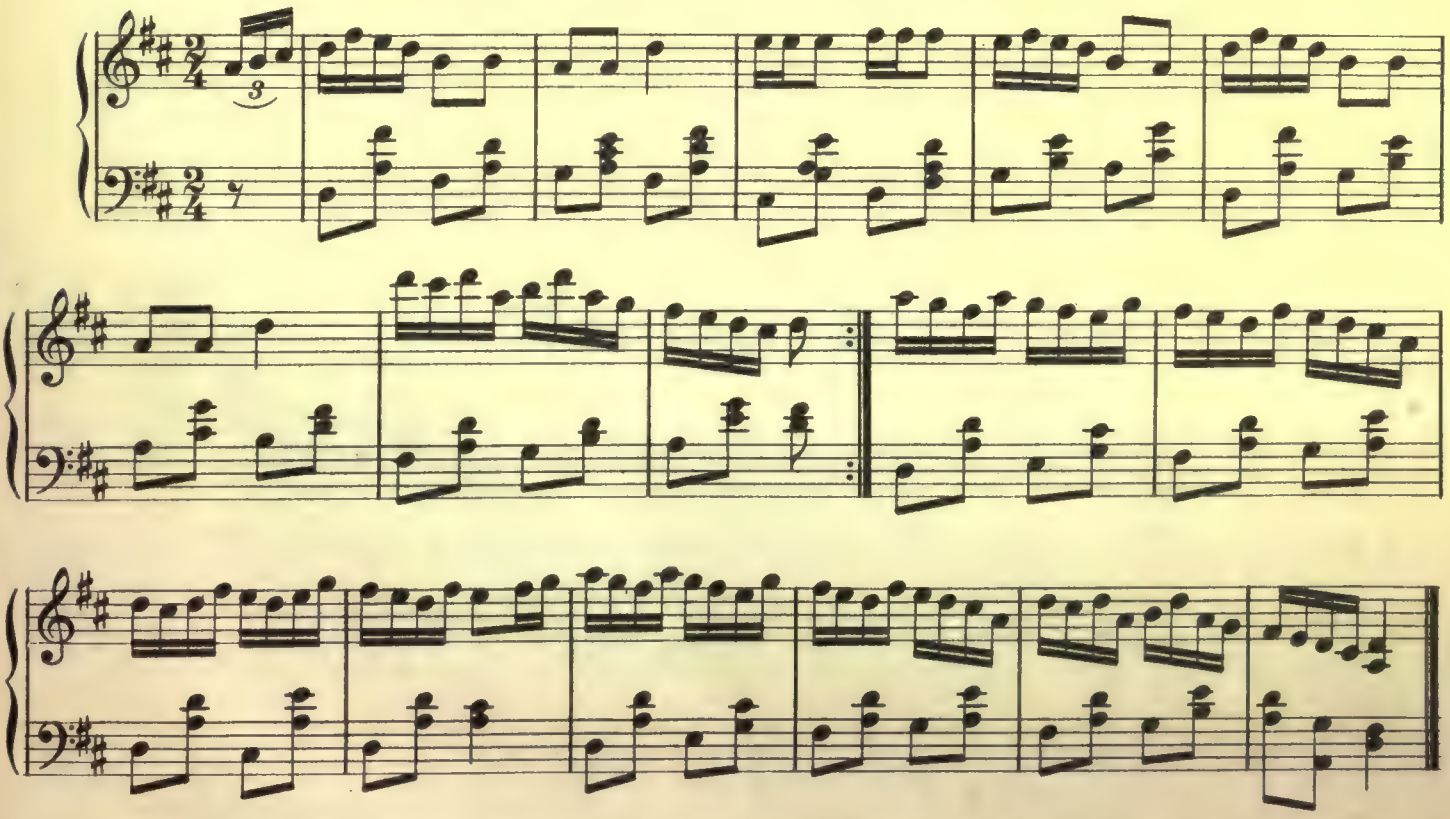
II. Ladies chain first four; right and left with next four swing to foot. Repeat.

# Cicilian Circle.



Form as for Spanish dance—all balance, swing four hands—ladies chain—balance and turn— right and left—all forward and back—forward again, pass to next couple. One couple raises hands while other passes thru.

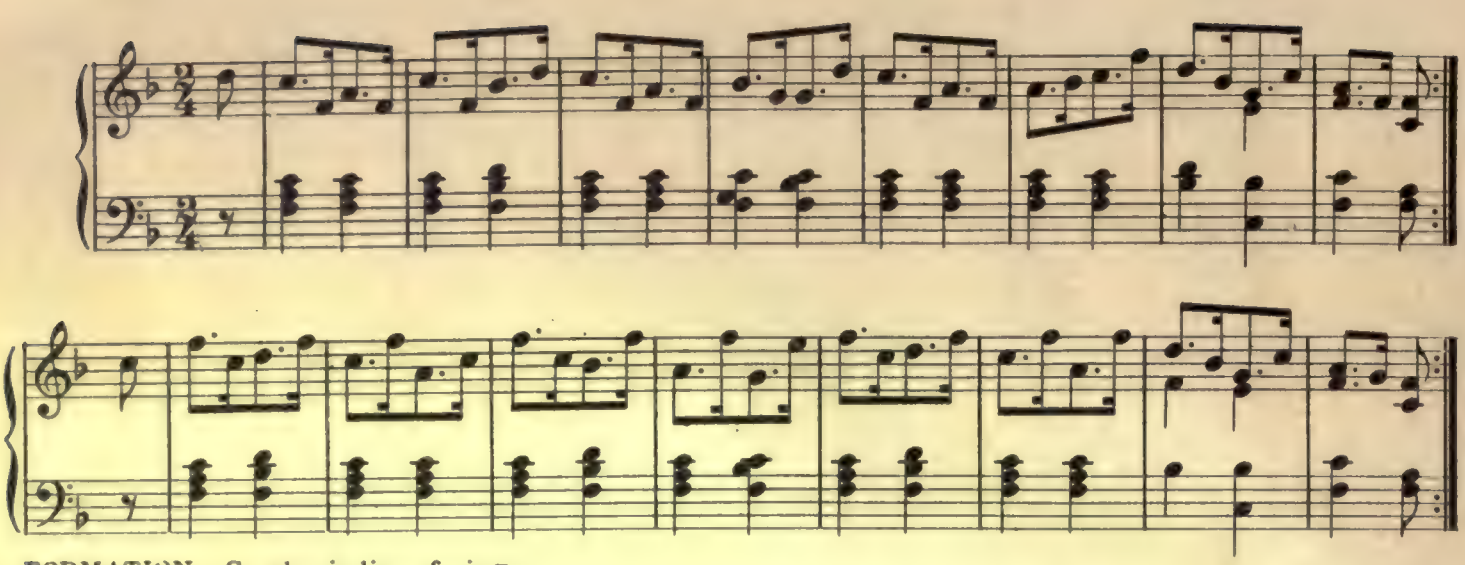
# Arkansas Traveler.



Balance first 6, chassez half round, balance again. Chassez round to place. First four cross hands half round, swing partners, cross hands round to place: first couple swing quite round, down the center back, cast off right and left. Couples form in lines.

C.F.S.Co. 1750-70

# Money Musk.



FORMATION. Couples in lines facing.

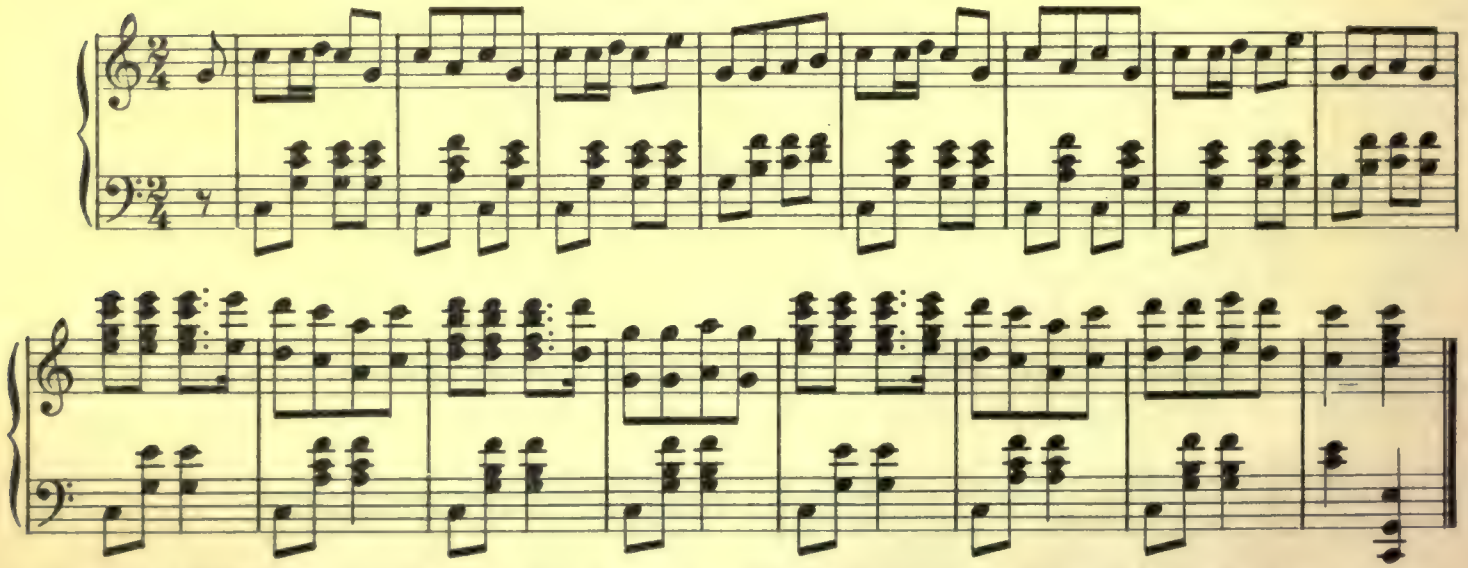
I. First couple join right hands and swing once and a half round, go below second couple (the first lady goes below the second gentleman on the inside) (first gentleman at the same time goes below and between second and third ladies.)

II. Forward and back six, first couple swing three quarters round.

III. First gentleman goes between second couple (on the inside) first lady goes between the second couple (on the inside) forward and back six, first couple swing three quarters round to place (below one couple.)

IV. Right and left four. Repeat.

# Old Dan Tucker.



FORMATION: Many popular versions of this old romping dance claim our attention. Form in two rings ladies inside and gentlemen outside while Dan stands in the middle.

I. All join hands and dance, ladies to the left and gentlemen to the right; at a clap or a whistle gentleman dances with the lady in front of him, Dan claiming one, leaves one man over to begin again.

II. A short waltz or two step is inserted by musicians when song begins again. Couples may dance round in a single circle in the same way with Dan on inside. The popular Paul Jones is on the same order, starting with a grand chain until the call or whistle sounds. The call may be omitted, the figures changing with music.

Yes Old Dan Tucker is a nice old Man,
He washed his face in a frying pan
We sent him whizzing to the bottom of the hill
If he's not got up he's lying there still.

Clear the way for old Dan Tucker
Who came too late to get his supper.
Clear the way for Old Dan Tucker
For he's a nice old Man.

# Pop goes the Weasel.

My Ma - ry's got the whoop - ing cough, John - ny's got the mea - sles

That's the way the mon - ey goes, Pop goes the Wea - sel. Pen - ny for a spool of thread

Pen - ny for a nee - dle, That's the way the mo - ney goes Pop goes the wea - sel.

FORMATION. Couples place themselves in opposite rows, men on one side and ladies on the other. Eight or ten couples is the usual number. Other sets can be formed. Also danced in a circle, Couples facing.

I. First couple down the outside and back four measures. Down the center and back four measures. Swing three hands once and a half round with second lady.

II. First couple raise their hands, second lady passes under them to place at the word "pop"

III. First couple swing three hands with second gentleman, first couple raise their hands, second gentleman passes under to place. Continue down lines. Repeat.

# Patronella.

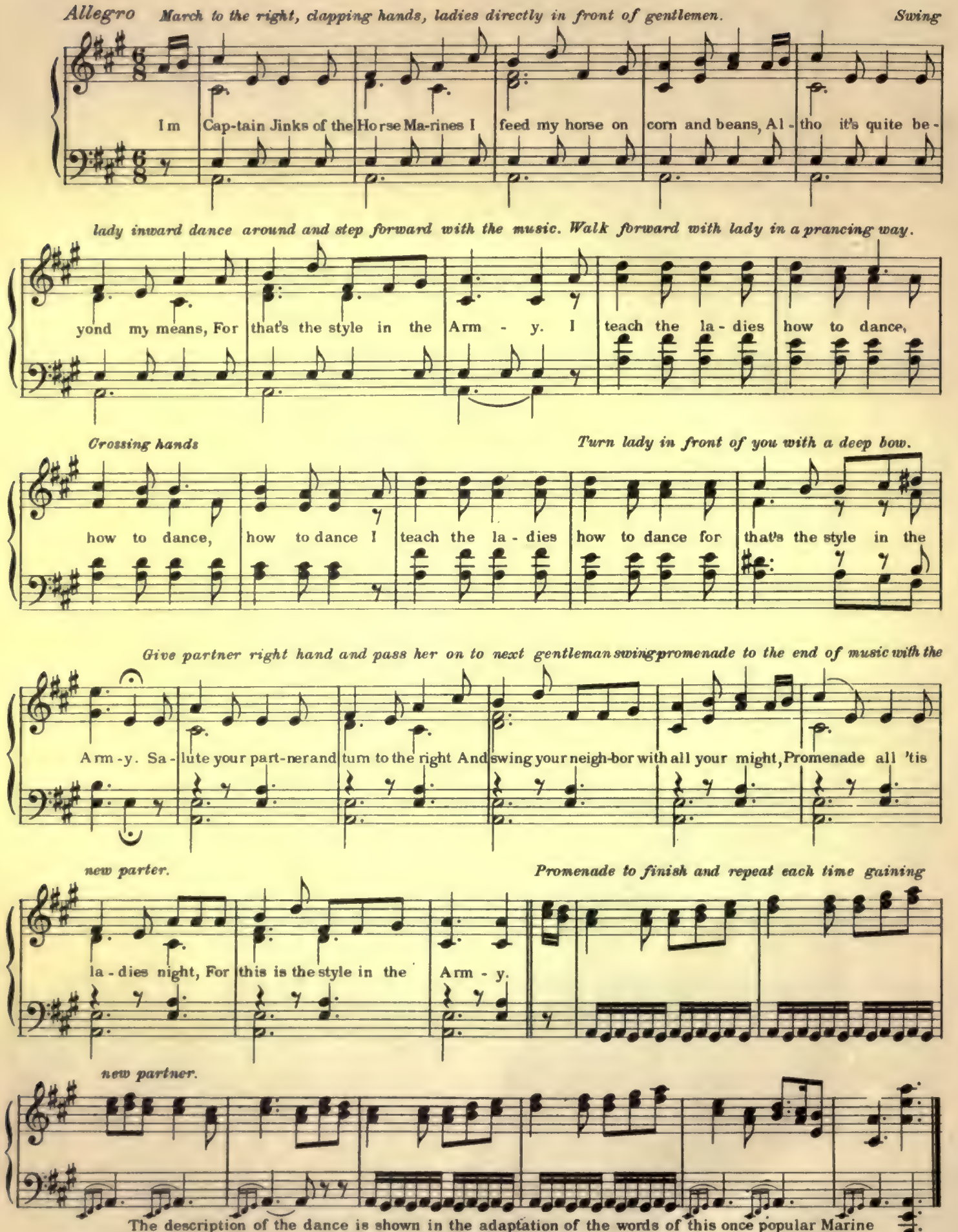
## Country Dance.

FORMATION. Four couples form in column, all facing one way. Step, hop-polka very lively.

I. Two head couples cross right hands and mill to left four measures. Change hands returning to right four measures. Repeat in opposite direction.

II. Head couple dance down the middle two meas. right hands joined; then turn to head and down the outside, all following the leaders back to the head. These then cast off as the next four mill. This continues until all have lead, or as long as you like. The step should be a decided hop.

# Captain Jinks.




The description of the dance is shown in the adaptation of the words of this once popular Marine song of fifty years ago, now being revived as an American dance.

C. F. S. Co. 1750 - 70

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